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LINDA RONSTADT
ANOTHER YEAR AT THE TOP

PATTI SMITH
THE NIGHT BELONGS TO US

JIMMY PAGE
ZEP UP AGAIN

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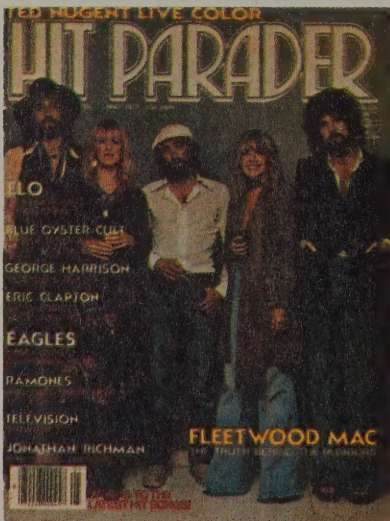
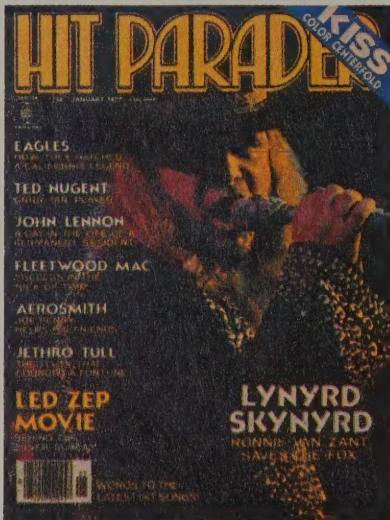
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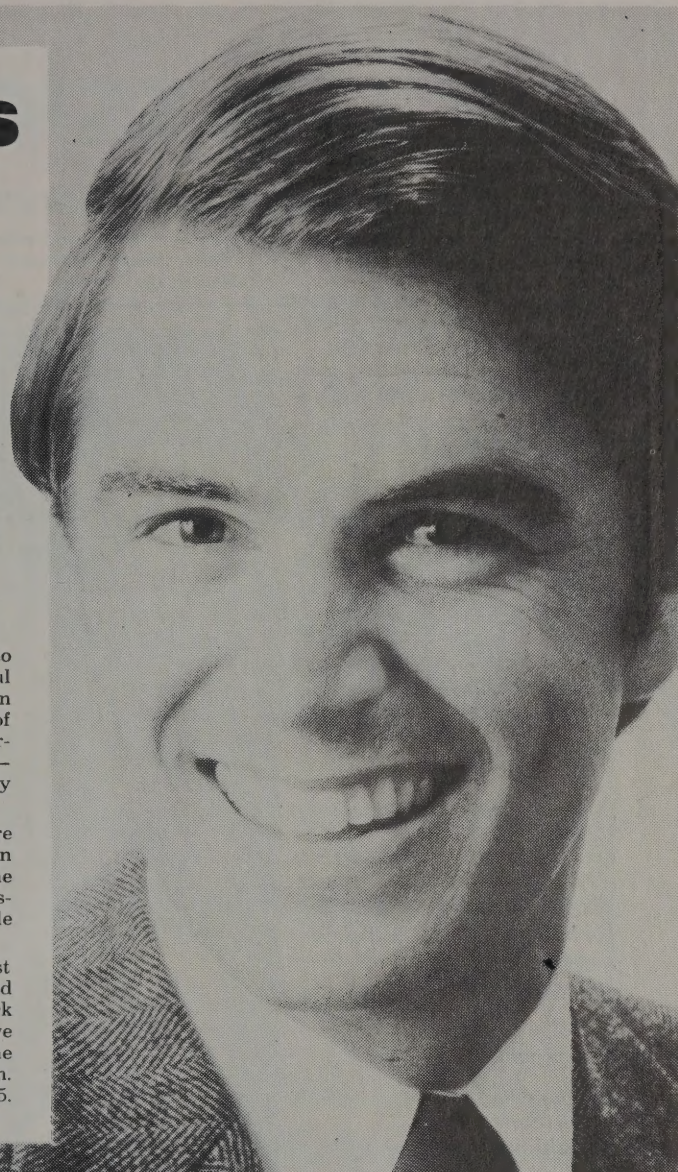
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Sept. 1978

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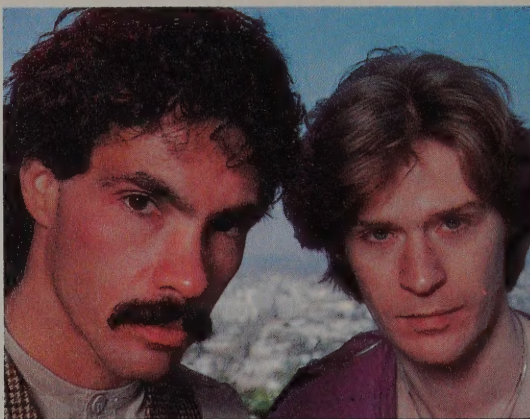
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HIT PARADER, publication #246600, is published monthly by Charlton Publications, Inc., Charlton Bldg., Derby, CT. 06418. Entered as Second Class Matter April 24, 1943 at the Post Office at Derby, CT. under the act of March 3, 1879. Second Class Postage paid at Derby, CT. ©Copyright 1978 Charlton Publications, Inc. All rights reserved. Printed in the U.S.A. Annual subscription \$10.00, 24 issues \$18.00. Subscription Manager: Gina Brunetti. Volume 37, No. 170, Sept. 1978. Authorized for sale in the U.S., its possessions, territories and Canada only. Member of Audit Bureau of Circulations. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Charlton Bldg., Derby, CT. 06418, and accompanied by stamped self-addressed envelope. NATIONAL ADVERTISING SALES DIRECTOR: Dilo, Inc., 114 East 32nd, New York, N.Y. 10016 (212-686-9050). WEST AND SOUTHWEST: Alan Lubetkin & Assoc. 2835 Bayshore Ave., Ventura, Calif. 93003 (805) 642-7767, (213) 346-7769. NASHVILLE: Rick Bolsom, P.O. Box 40913, Nashville, TN. 37204 (615-331-1137). Postmaster: Please send form 3579 to Charlton Publications, Inc., Charlton Bldg., Derby, CT. 06418.

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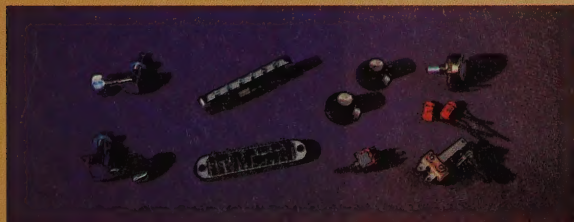
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ROCK & ROLL HOTLINE



Sex Pistols' Johnny Rotten was in Jamaica, obsessed with reggae, and talking about getting a new band together...

Is punk rock dead?

Already?

Many people in the music industry (and more than a few musicians who don't make that kind of music) seem to be jumping on the bandwagon, only too happy to proclaim that "movement" over.

Sex Pistols' Johnny Rotten was in Jamaica, obsessed with reggae, and talking about getting a new band together.

In England, the newspapers are writing about "power pop," and punk groups are waiting for the fickle English music press to turn on the movement that they so enthusiastically supported last year.

But the audience exists. In London recently hundreds of punk rock fans stormed Capitol Radio to protest the refusal by d.j.'s to play new-wave music. And 2,500 fans signed a "Save the Roxy" petition in an attempt to save London's best known punk venue.

Granted, punk hasn't had an overwhelming commercial success, radio has never really given it a chance, and many industry people — and older folks in general — seem repelled by punk groups. In addition, it got so much media attention so fast (that's never healthy) it has the inherent danger of enjoying only "15 minutes of fame."

But there is no denying the influence punk has had on dozens of young bands just starting out — bands who will be making music for the next few years. An audience can exist without the radio; many groups who have had difficulty getting radio air-play in these days of programmed Fleetwood Mac-Eagles hours still command a sizable concert audience and sell many records.

In the late '60s so much radio was programmed that "alternative" stations came about. There was "progressive FM" then, pioneered by people like Tom Donahue in San Francisco, where you could hear "underground" music — which meant not Top 40, and not programmed.

Where is the free form radio today? When can a fan drive in a car and hear Patti Smith, the Ramones, Television, the Talking Heads — even much of Aerosmith, Led Zeppelin and the Rolling Stones? On a regular basis? Not too often.

Perhaps it will have to change again, or perhaps the radio programmers are stuck in such a business — with its listener surveys and research — that it's truly entrenched. FM — AM — it's all the same these days, really. But given that not all the people who listen to radio buy records, there is still room for all kinds of music.

Does that include punk? We'll have to see. They've been saying "rock is dead" for the past 10 years...



Lynn Goldsmith

Dara Sedaka, Neil's 14-year-old daughter, has been signed as a recording artist to RSO Records. Her first single, released in April, is Smokey Robinson's "My Guy."



The real Mick Jagger...

Aaron Morley

Beyond "Beatlemania"? Now there's going to be a play in London based on the rise of the Rolling Stones. It's titled "Let The Good Stones Roll" (awful title) and will feature unknowns as the actual Stones. Someone named Louis Selwyn, formerly of the Royal Shakespeare Co., will play Mick Jagger.

Singer/songwriter Karla Bonoff is one of those "success stories." And, as is most often the case — when you know the truth behind the publicity — such a success story does not usually happen overnight.

Phoning from her home in Los Angeles, Karla said, "I'd been performing a lot since I was about 16 years old. Not very regularly, because there's not that much to do in L.A., but I used to play with my sister, and then I was in a group with Wendy Waldman, Kenny Edwards, and Andrew Gold. I did a lot before I got my record deal.

"About a year ago I was still doing Monday nights at the Troubador, but I decided it was ridiculous, I thought it was overkill. But people told me it was good exposure, a good showcase for record companies, so I decided to do one last one.

"Peter Philbin from Columbia Records came to that one, he assumed I was already signed, and when he found out I wasn't, well ... that's pretty much how it came about."

Since then, Karla's first album (*Karla Bonoff*) has sold over 275,000 copies, she's received a lot of press attention and has shown up regularly on readers' and critics' polls in magazines. "Everything has happened kind of slowly," she said, "so I've gradually gotten used to it. I guess in a way I am surprised, because this kind of thing doesn't usually happen without a hit single. The press really helped."

Karla of course, had written three songs recorded by Linda Ronstadt ("Lose Again," "Someone to Lay Down Beside Me," "If He's Ever Near"), and it posed a slight problem for her when recording and performing them herself.

"Mostly it helps to have people aware of the songs, but in some sense, I had to get past it when I went out on the road — because a lot of people thought I was playing Linda's songs. I had to make a special effort to explain that I wrote them — so people wouldn't think I had just learned them off a record...

"I thought people would just know that I wrote them, but then I found out that most people don't look at credits on records; most people aren't aware of that kind of thing except for people in the industry, or people who follow that closely.

"I think at this point it's all starting to ease off a little, because by now people know I wrote those songs, and my record's doing well. There's enough of a separation."

Ronstadt herself has repeatedly said that she felt she had just copied Karla's arrangements when she recorded those songs. Did Karla ever consider changing her own arrangements around when recording them? "At first I thought of it," she said, "but then I realized that if I just changed them just to change them and I did something wrong with them, that would be a real mistake.

"So I just tried to do them as if she had never done them before, the way I would have anyway, I guess with "Lose Again" there was a conscious desire to do that with just piano and voice — because there's no way I can compare with Linda's version. I just can't sing like that."

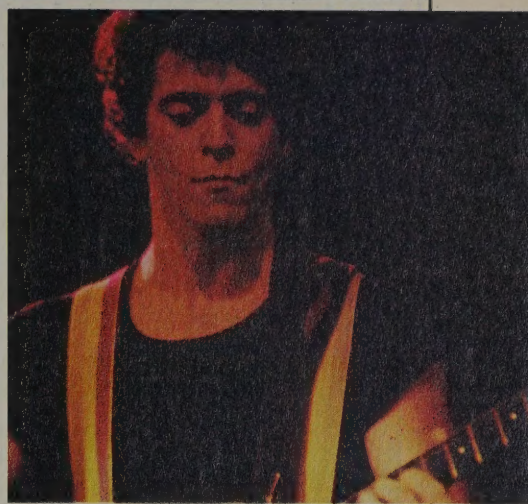
Karla's tonsils were recently removed, but she says it really hasn't affected her voice at all. "I didn't realize how, when you don't get enough sleep — like on the road — they really react. But my voice has improved a lot now because of touring. You're working every night singing all the time, and it just builds up your voice.

"Before, when I was home, I wouldn't sing that much, I wouldn't sing every day for an hour. In performing you learn to project a lot more."

As for the road: "I like some aspects of it, some of it drives me nuts. There's a boredom factor that sets in sometimes that's hard to deal with. It's just a matter of learning how to use time constructively. "This time" — she's currently on tour with Jackson Browne — "I'm taking the guitar with me, taking it into the room, and trying to get some work done.

"I tend to stay distant and keep myself apart from people and that's a mistake on the road, because you can get real isolated. So that's changing for me. There's a lot of satisfaction to be gotten out of making an effort to be closer to the people you've got around."

"I tend to stay distant and keep myself apart from people and that's a mistake..."



He actually smiled and talked to the audience on several occasions...

Lou Reed wanted Camilla O'Grady to open for him at his six sold-out shows at N.Y.'s Bottom Line, and so she did — causing jaw-dropping reactions from much of the audience. She's a singer Lou "discovered" in the Anvil — a New York S&M bar — who wears black leather, is accompanied by a drummer and synthesizer player, and seems like a more bizarre, atonal Patti Smith.

Camilla's songs have titles like "Rock & Rouge" and "Love Comes Like a Cutthroat" (those are the printable ones) and she tries hard. The audience didn't seem to care for her much, but we thought she had ... potential.

Lou Reed himself looks quite healthy, even muscular these days, and his shows at the Bottom Line were received well. The standing room lines began at three in the afternoon for the 9 o'clock show, and ticketholders showed up at 6 to be sure of getting good seats.

Backed by six musicians and two singers, Lou performed material from his new "Street Hassle" ("Gimme Some Good Times," "Street Hassle," "I Wanna Be Black," "Dirt," "Leave Me Alone") and Lou Reed classics like "Sweet Jane" and "Rock & Roll." He actually smiled and talked to the audience on several occasions. In the audience: Andy Warhol and Bryan Ferry.

Camilla caused jaw-dropping reactions from much of the audience...





"Driving the New York Dolls to their first gig was one of my better paying jobs." Fran, here with David Johansen.

Mick Jagger and Elton John see her monthly column in Andy Warhol's Interview. Bryan Ferry rang up to see where he could buy a copy of her new book. Patti Smith has been looking for a copy of a rare book on Oscar Wilde to give her as a gift.

She's Fran Lebowitz, the author of the hot new collection of humorous essays, "Metropolitan Life" (E.P. Dutton/A Henry Robbins Book).

In two separate rave reviews the New York Times compared her to Oscar Wilde, Lenny Bruce, Alexis de Tocqueville and called her an "important humorist in the classical tradition."

Although we usually don't write about humorists here, Fran Lebowitz's relationship with rock and roll bears scrutiny because of her friendship with rockstars as well as a somewhat cynical attitude about the music itself.

The elegant, sophisticated Miss

Lebowitz, a chain-smoking brunette, talked over drinks at New York's Russian Tea Room. "Although my enthusiasm for rock and roll is bridled," she said, "I did like old songs like 'Psychotic Reaction,' 'Needles and Pins,' and 'Leader of the Pack.'"

"I used to listen to those songs on the radio when I drove a car, before I moved to New York City, but I have never owned a record player. Someone once asked me what kind of stereo I had. I said, 'None.' Then he asked what kind of tape deck I used. I again replied, 'None.' He looked at me with disbelief and said, 'Well, what do you have?' I answered, 'Quiet.'"

Fran often went to see Edgar Winter perform when she was chauffeur to his manager, Steve Paul. She also found the New York Dolls very entertaining. "Driving them to their first gig was one of my better paying jobs."

"I was an usher at the old Academy of Music when they had those oldies shows, and once I took my sister to see Humble Pie at the Fillmore. But we got thrown out because at the end of the show when the audience was yelling, 'More, more,' I was yelling, 'Less, less.'"

On an even more pointed side, Fran's comments on rock and roll and the invasion of privacy in "Metropolitan Life" include:

"There are times when I find myself spending the night in the home of another. Frequently the other is in a more reasonable line of work than I and must arise at a specific hour. Oftimes the other, unbeknownst to me, manipulates an appliance in such a way that I am awakened by Stevie Wonder. On such occasions I announce that if I wished to be awakened by Stevie Wonder I would sleep with Stevie Wonder. I do not, however, wish to be awakened by Stevie Wonder and that is why God invented alarm clocks. Sometimes the other realizes that I am right. Sometimes the other does not. And that is why God invented many others."

And, on disco etiquette:

"If you are a disc jockey, kindly remember that your job is to play records that people will enjoy dancing to and not to impress possible visiting disc jockeys with your esoteric taste. People generally enjoy dancing to songs that have words and are of a reasonable length. Sixteen-minute instrumentals by West African tribal drummers are frequently the cause of undue amyl nitrate consumption and shirt removal."

Fran has also suggested that Led Zeppelin do rock versions of Cole Porter songs with long guitar solos and that, during the interminable and inevitable drum solos common to many bands, audiences be encouraged to go into the lobby to buy books.

But Fran Lebowitz's primary interest in rock and roll centers around her childhood ambition — to play drums onstage with a band at Madison Square Garden.

Because he was in a London recording studio putting the final touches on his new album, Elton John postponed taping his TV special originally scheduled for spring, 1978.

Although he was mostly busy re-mixing his latest single, "Ego," he also found time to record 15 tracks for his next album.

Those tunes he recorded in the U.S. with producer Thom Bell have been shelved for the moment; when Elton heard the final mixes, he decided they weren't quite what he had in mind.

(The Spinners, who recorded backup on "Are You Ready For Love?" with Elton, weren't sure whether or not those songs would be released, but Spinner Pervis Jackson recently said, "I've heard Elton sing, but that was the first time I ever heard him sing like that. He's a superstar anyway, but to listen to the way he was getting down on this song ... it was a phenomenon.")

EJ's TV special will be done later on this year, but you may have already seen a bit of Elton in movie theaters as the plan was to have Cinema Concepts do a promo for "Ego."

EJ also found time to record 15 tracks for his next album...



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WE READ YOUR MAIL



RAMONES

Dear Hit Parader,

I am writing about a band that deserves a lot of attention — The Ramones! They are definitely the best thing that has happened in the '70s. They do everything onstage in such fast motion that if ya blink — you'll miss out. I thought your article "Are You Ready For Ramonamania?" was well done, except that you should have pointed out that the boys' sets are no longer 20 minutes long. (That was a long time ago). Now they are onstage for at least 40 minutes. (And if anyone doesn't think that's long — try doing what they're doing. And good luck!). I hope to read more about them in future issues.

We're a Happy Family!
Bob Corter
Pompton Lakes, New Jersey

Dear Bob,

Since they've been doing three encores on their current headlining tour, they now play up to an hour of music. (Ed.)

KISS

Dear Hit Parader,
I'm still a member of the Kiss Army

cause I think they're the greatest musicians in the world and they sure know how to put on a show! I love them all — especially Gene Simmons. So you can imagine how I felt when I read about his "supposed" romance with Cher. I thought he was a real "ladykiller" and never went out with just one girl. Has he turned over a new leaf or is the romance just a publicity stunt? Please tell me if it's true.

What are the others doing?

Kiss forever!
Susie Watson
Rochester, New York

Dear Susie,

As of this writing, Gene and Cher appear to be very close and very much in love. As for his "ladykiller" reputation — the word is that he's changed and is very super-polite and respectful of Cher, who he met at Casablanca Records President Neil Bogart's home at a benefit dinner for California Governor Jerry Brown.

The boys are recording separate albums (Joe Perry played on Gene's) and there's a chance that all 4 solo discs will be packaged together and released around Christmastime. (Ed.)

BEE GEES

Dear Hit Parader,
The Bee Gees are number one on my

list. I love their music in *Saturday Night Fever* and can't wait to see them in *Sgt. Pepper's Lonely Hearts Club Band*. But I really want to see them in concert and so far I haven't heard if they have any touring plans. Would you tell me if they're going to go out on the road? I know they're busy but their fans would really like to see them live.

Thank you,
Sincerely,
Linda Jackson
San Diego, Ca.

Dear Linda,

The Bee Gees' tour — "Bee Gees Fever '78" — starts in mid-summer; they're scheduled to play more than 50 dates in the major cities. (Ed.)

WHO

Dear Hit Parader,

You don't hear very much about The Who these days. Are they going to come to the US to tour this summer? Can we expect another album soon?

Marty Hayes
Minneapolis, Minn.

Dear Marty,

Peter Townshend, in New York recently on business, said The Who are not thinking at all about touring, there are no plans whatsoever for anything other than finishing the current album. (Ed.)

DETECTIVE

Dear Hit Parader,

What is the fabulous Michael Desbarres up to these days? I loved the album and want to hear more, more, more! Any news?

Michael Grant
Montreal Canada

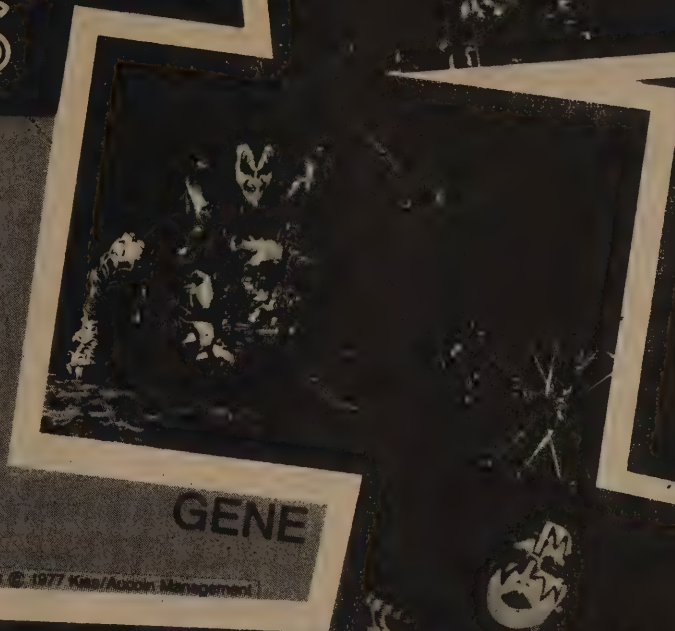
Dear Michael,

Desbarres and Detective are going into the studio with producer Tom Dowd to record the next LP. (Ed.) □

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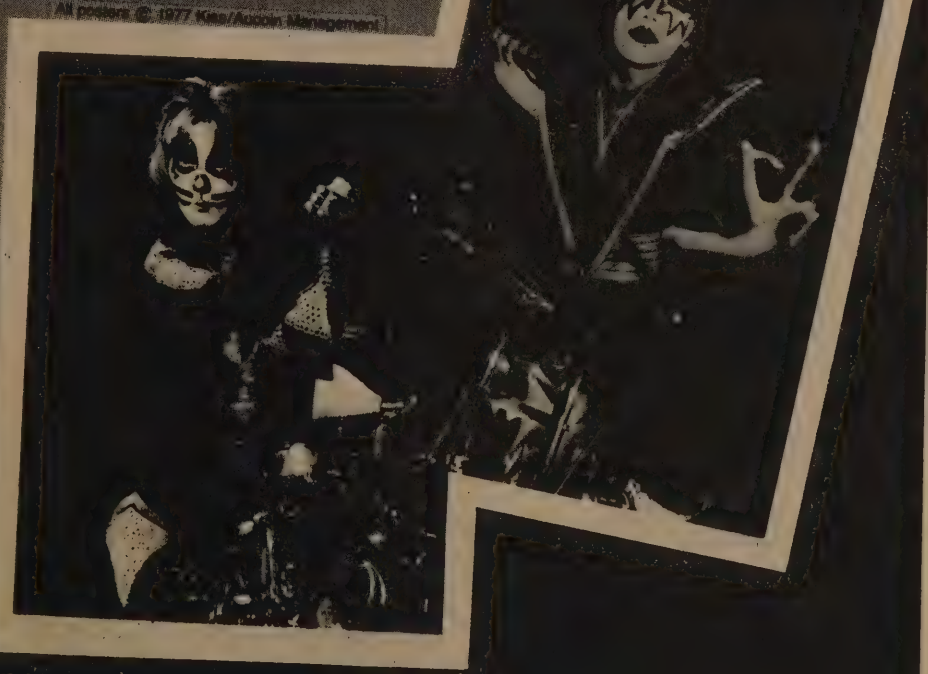
We've all heard there's a "Biker's Heaven"...But is there a "Biker's Hell?" If anybody has the answer it's got to be KISS! This set of four wild, giant full color wall posters (each more than six times larger than this page) will appeal to KISS devotees everywhere. Each member of the band is featured on individually customized Super-Cycles that almost rival the guys themselves in sheer color and outrageousness. The whole scene is vibrant with vivid reds, black, blue, white, yellow, green, etc. "Rock 'n Roll all night and party everyday!"

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PATTI SMITH

Communicates



Back from her smashingly successful tour of Europe and England, Patti Smith sat in her New York City apartment and reminisced about some of the highlights.

Wearing a newly bought, unconstructed man's jacket, she said, "I went to Italy for a few days to do some press interviews, and Italy is so disorganized and uncommitted to rock and roll. I want to play there, but it's totally chaotic, and I feel that has a lot to do with the fact that there's no artistic or spiritual underground — it's all political."

"But there's a tremendous energy there, a real animal, magnetic atmosphere in Italy that I really respond to. I was different when I was there, I go through a transformation in certain countries, it's like I leap out of my skin."

"So, I talked to some government people and a lot of influential radio people and people at EMI (who distribute Patti's records in Europe) and

got a commitment from them for us to tour Italy. Not to make a lot of money or anything, but just so we could go there with dignity, and perform with our proper equipment."

"I was in Italy for a few days and I felt like the prize specimen in the zoo. They threw a huge party for me in this large discotheque. It was supposed to be a big press thing, and I was supposed to come there and somehow express what I was. Sometimes in those situations you feel like a caged rat. But this time, I felt that I might not be able to perform there, ever — and I felt that I had a chance to do something good."

Leaning back against her bed, which was covered with copies of "Easter", fan mail, and photos of the tour, Patti brushed her hair (which she says she's growing real long for a film role) back from her

"I felt very strong. I felt like I had come out of the phone booth after making my costume change..."



"I go through a transformation in certain countries, it's like I leap out of my skin..."

face

"I don't know what possessed me, but it was like all the American in me came out. I felt I had come out of the phone booth after making my costume change. I felt very strong. They were playing all my records, and all these people were just standing there looking at me ... and I realized that this party could be fantastic, or a real drag, it was all up to me."

"So I grabbed the prettiest girl there and started to dance. Then everybody started dancing, and it was no longer the record company's party. It was like a ritual, it was like 'West Side Story'. Me and these kids became one."

"It was like a concert. They put all our songs on, I acted them all out, I just did them. This was like our show in Italy. And that's how I started my tour."

Patti admitted that the band is treated with special respect in Europe: "They give us the same kind of treatment that they'd give Bob Dylan, I think. There's something over there in regards to us that I don't totally understand yet, and I don't think they understand it either."

"But I think when people become committed to our band, it's a big responsibility. With a lot of groups, all kids

(continued on page 59)



"I think when people become committed to our band, it's a big responsibility."

SPINADDICT

by
JAMES SPINA

Accentuate the positive. I never cared much for that pansied triad. Back in the early days of my rock and roll scribbling I built up quite a reputation as a sarcastic bitch. I must admit right here and now that it wasn't all my fault. The years 1963 thru 1967 started this music addiction that was to shape the structure of my soul and the configuration of milk boxes housing my records. But when I got around to actually writing for a living (1970) the music scene was falling apart and slowing down to a dreadful, stale pace.

That's why I started dishing nearly everything in sound. I felt let down and disgusted. Pop music was losing its meaning. Were it not for a brief dalliance in diehard heavy-metalism, the whole thing might have been chucked in favor of a chance to write copy for the J.C. Penny catalogue. Things have certainly changed in the last two or three years. In fact it has come to the point where I am finally faced with a month of records (nearly a hundred albums) almost devoid of any chance at snide barbs. And I'm not just talking about the rash of new groups and personalities popping out first (and fine) new releases. The healthy pop climate must be catchy. Even old (and once dismissed) warhorses such as Eric Clapton and Lou Reed are filing for a new lease on life.

As stated, the releases this month were staggering. So, on a positive (mostly) note I'll undertake as many quickie reviews as possible. That means limiting myself to two or three lines at most. Some such as Nick Lowe, Elvis Costello, Lou Reed, David Johansen and Budgie (!!!) deserve much more space than that but equality must prevail in these fruitful times.

GARLAND JEFFREYS "ONE-EYED JACK" (A&M) A back off in terms of his first A&M lp but still somewhat engaging, though slightly MOR mulato.

TUFF DARTS "TUFF DARTS" (WB) Went to Queens college with bass player John DeSalvo. Don't believe anything he writes and am beginning to feel that Robert Gorden had the right idea when

he jumped ship. Give me Christ Child any day.

NO DICE "NO DICE" (CAPITOL) Five years ago this wouldn't have been called punk or new wave. It would have been called Humble Pie. I adored Humble Pie and see no reason why this band couldn't proudly take over that vacated throne.

LOU REED "STREET HASSLE" (ARISTA) Must remember to ask Richard Robinson to explain Binaural Recording to these basically mono ears of mine. Any system that gets Louis sonically in order rates high in these reams.



LOU REED

ELVIS COSTELLO "THIS YEARS MODEL" (CBS) Springsteen, Parker and similar peoples beware. This is the real mutant muscle head. Two albums strong and not one clunker in the bunch. Added applause for the cover and innersleeve visuals.



ELVIS COSTELLO

DEAF SCHOOL (WARNERS) once won some sort of Melody Maker battle of the bland but with records like this I won't hold that against them. Answers the question of what might have happened had Ray Davies been asked to join Roxy Music. Only wish the Cabaret circuit in New York were headed in this direction.

JOHN KAY "ALL IN GOOD TIME" (MERCURY) Will the world ever realize that Steppenwolf was one of America's greatest bands? Kay has gotten funky but he still growls better than the best of them. "Give Me Some News I Can Use" sings about having a record that's ninety in the charts with an anchor. Deserves a bullet by my bet. Monster.

BE BOP DELUXE "DRASTIC PLASTIC" (CAPITOL) Bill Nelson masters the Munick - music machine without sacrificing his genius for fluid guitar parades, megopolis lyrics and hyperventilating vocals. Especially enjoy his Stranglers impressionism on "Love In Flames".



BE BOP DELUXE

CHRIST CHILD "CHRIST CHILD" (BUDDAH) Never thought I'd have something nice to say about a west coast punk band. I'm sure they are just a pack of posers but hell, that Seeds guitar bizarro-ing sure sounds vicious. Buy it and watch the selling price zoom to sixty dollars in 1983.

"ZAPPA IN NEW YORK" (WARNERS) Old Frank is having lots of trouble with his label. Some say he may not be able to record again for six years. Even that is too soon as far as this reviewer is concerned. Great guitar work but who needs these defecation lyrics and pompous odes directed at anal repulsives. Get a haircut, Frank. Your roots are showing and the color is HIPPIY BROWN.

HOT TUNA "DOUBLE DOSE" (RCA) My two least favorite bailouts from the Jefferson Airplane are actually doing quite well. The impressive musicianship of this disc almost makes me want to search for their last eight albums. Could I have been so wrong to

think that tuna had to be eaten cold? Yes. I never mind swallowing my pride when the sounds are so good. P.S. Love that flying V bass guitar.

And now for the contestants in this month's run for The Blue Cheer ROCKIRONROLL award...

URIAH HEPP "INNOCENT VICTIM" (WARNERS) Dying gasp from once mighty metal crunchers. I think it's the organ player or maybe it's the useless four part harmonies but most probably it's just a case of ratty long hair getting tangled up in the platforms of their boots.

VAN HALEN "VAN HALEN" (WARNERS) With a little practice they just might become the next Uriah Heep. And with another days practice they could become Arthur Brown or Black Oak Arkansas. But listen to their version of "You Really Got Me" and you can bet that they'll never become The Kinks. Would love them to play on every Ted Nugent tour. This way I could be sure of never having to see them.

PEZ BAND "TWO OLD TWO SOON" (SPECIAL 12 inch 45 on PASSPORT) If this Live At Dingwalls four songer is a hint of what is to come on their upcoming second album we may be in the process of hearing America's definitive Power Pop band. Right now I'd put them right up there with Cheap Trick as the best American group of 1978.



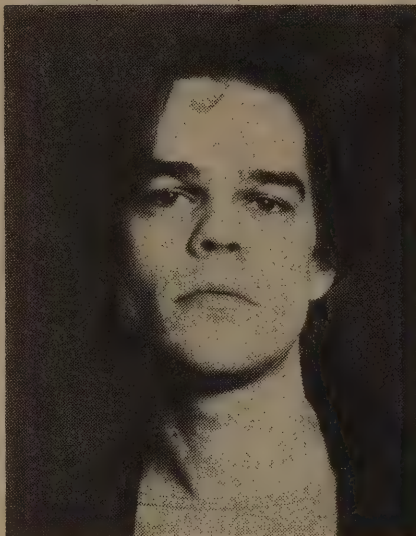
PEZ BAND

GERRY RAFFERTY "CITY TO CITY" (UA) Former half of Stealers Wheel is still stuck in the middle of being the closest as any person could come of being a McCartney songwriter with a Lennon voice. "Baker Street" sounds like the best choice for radio play. This fellow is melancholy personified.

SHIRLEY BASSEY'S "YESTER-DAYS" (UA) and JOHNNY MATHIS' "YOU LIGHT UP MY LIFE" (CBS) ARE SUPERB. That's true. I love both of these singers and only wish they would give me (or Richard Robinson or Lenny Kaye) a chance to pick their

material and produce them. Imagine Shirley doing some Patti Smith songs or Johnny taking a crack at Elvis Costello.

DAVID JOHANSEN (BLUE SKY) Hope Steve Paul can do for this veteran (lead singer of The New York Dolls) what he did for Muddy Waters. Johansen is that same sort of original. Relish some of these songs from the Dolls set in their swansong gigging daze. The man who signs my paychecks produced this album so I shouldn't really rave about what a terrific job Richard Robinson has performed. Ah, who cares ... The Production is terrific! Must also add that some of the songs scream out for an occasional Johnny Thunder lead screech.



DAVID JOHANSEN

WALTER EAGAN "NOT SHY" (COL.) and also not talented.

Recommended soundtracks of the month include...

"AMERICAN HOT WAX" (A&M) and **"CROSSED SWORDS" (WARNERS)** with music composed and conducted by Maurice "Oxigene" Jarre.

PARLET "PLEASURE PRINCIPLE" (CASABLANCA) being one more Clinton - clone, this time concentrating on the organization's vampy women.

NIGEL OLSSON "NIGEL OLSSON" (COL.) This guy also needs a haircut but his music remains pop-impeccable. Hard to believe he was once just a drummer for Elton Transplants.

"BEATLEMANIA RECORDED LIVE AT THE WINTER GARDEN" (ARISTA) This is not the famous Rutles. If you saw and liked the show buy this album ... and eat it.

GENESIS "AND THEN THERE WERE THREE" (ATLANTIC) but it still sounds just like when they just started. "Follow You, Follow Me" is the

only listenable track and that's available as a single so why bother with this eleven song dirge.

GOOD RATS "FROM RATS TO RICHES" (PASSPORT) Contrary to popular belief The Good Rats are not the best band ever to come out of Long Island. Actually they are the worst in said genre. And the ugliest.

And now let me completely shoot my credibility by saying that...

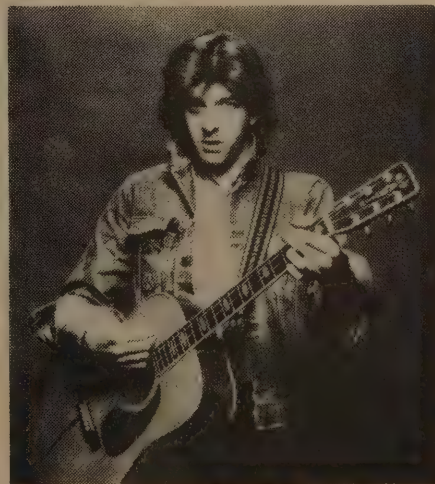
WIRE "PINK FLAG" (HARVEST) contains twenty one songs, some barely longer than a bridge, some rampant with terrorist metaphors, other quoted in length as follows: "12XU" ... "Saw you in a mag, kissing a man, I got you in a corner." Beat that. Beat this ... best brit group of the day, of the month and possibly of the minute.



WIRE

NICK LOWE "PURE POP FOR NOW PEOPLE" (COL.) That title says it all. This guy is a genius at his chosen field of conceiving, shaping and performing some of the most delectable pop music in the universe. Buy every thing with Lowe's name on it. That music alone could teach an eraser to rock.

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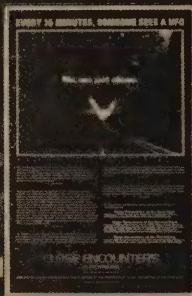
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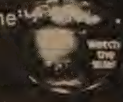
"Contact"
BT-100



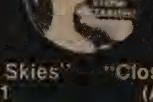
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LITTLE FEAT "WAITING FOR COLUMBUS" (WARNERS) Too many drawn out solos and too little Lowell George places these feet in a smelly predicament. Even "Willin'" is not able.



LITTLE FEAT

STATUS QUO "ROCKIN' ALL OVER THE WORLD" (CAPITOL) What a perfectly named band! They never really change much (tho' they have added Andy Bown on keyboards) and yet each boogie brained arrangement sounds both fresh and endearing. Quo vadis.

JUDAS PRIEST "STAINED GLASS" (COL.) Gary Wright's "Better By You Better By Me" never sounded so good. Does anybody out there still buy these records. If so you have a friend right here.

And the **ROCKIRONROLL** winner is...

ERIC CLAPTON "SLOWHAND" (RSO) I know that I'm late on this one but it took Steve Demorest's excellent Clapton piece in Hit Parader and the discovery that Eric was into John Martyn to get me excited over this slow but well played slice in the life of a legend.



ERIC CLAPTON

BRIAN AUGER AND JULIE TIPPETTS "ENCORE" (WARNERS) "Rope Ladder To The Moon" is my all-

time fave Jack Bruce song. This duo butchers it but "Don't Let Me Be Misunderstood" and Winwood's "No Time To Live" barks right up there with their now ancient classic rendition of "This Wheel's On Fire". I personally think the whole project reteaming is going to go unnoticed this time around. That would / will be a shame.

DUSTY SPRINGFIELD "IT STARTS AGAIN" (UA) I certainly hope so.



DUSTY SPRINGFIELD

STANLEY CLARK "MODERN MAN" (NEMPORER) Jeff Beck plays on "Rock 'n' Roll Jelly". Need I say more? Somebody better start doing something about the dumb titles on otherwise interesting fusion albums like this.

BRITISH LIONS "BRITISH LIONS" (RSO) Formerly Mott (as in The Hoople). Singer John Fiddler (ex Medicine Head) gives great breath to this classic unit capable of much more mileage in the rock world. Only stalled moments are a lackluster version of Garland Jeffreys' "Wild In The Streets" and an embarrassing cover of Kin Fowley's "International Heros". Who needs Hunter?

VAN DURAN "ARE YOU SERIOUS?" (BIG SOUND) Disgusted with the direction Eric Carmen's career ditched off in? Cry no more. This boy has got that raspberry patch well covered with just the perfect touch of Big Starisms thrown in for free.

BUDGIE "IMPECCABLE" (A&M) I've said it before and I'll say it again. This unit sounds exactly like Blue Cheer would sound were they around today. Wish they would try covering "Summertime Blues".



BUDGIE

HENRY GROSS "LOVE IS THE STUFF" (LIFESONG) When this guy puts his falsetto in overdrive the walls shake.

ALLEN TOUSSAINT "MOTION" (WARNERS) Check out Robert Palmer's "Double Fun" for the perfect rendition of "Night People". When will Allen realize that he jeopardizes his producing and writing career by releasing this lackluster solo effort.

ROOT BOY SLIM AND THE SEX CHANGE BAND (WARNERS) Just what I need ... a fat, old, punk version of Frank Zappa.

JAMES BROWN "JAM 1980's" (POLYDOR) Like Ali, Brown will never be anything less than **CHAMP**.

"FOCUS CON PROBY" (HARVEST) in which a group of ex-yodelers team up with a pants splitter, both profiting at least in the short run.

SAMANTHA SANG "EMOTION" (PRIVATE STOCK) Being a diehard Bee Gees Fan this disc shouldn't fail to move me. Trouble is ... what does she do without the aid of the Gibbs? Answer is ... nothing.

So there you have it and if you count them up I think you'll see that I have been most kind. Of course I never mentioned garbage such as **BARRY MANILOW's "EVEN NOW" (ARISTA)**, and **JERRY GARCIA's "CATS UNDER THE STARS" (ARISTA)** but those records are so beyond bad taste that no one should even dare mention them. I apologize if my Import coverage has been so scarce but the fault lies in a cross up in communications between Jem Records and James Spina. I ordered about thirty albums in the last two months and I haven't received any of them yet. Please Jem, don't abandon this addict in his hour of need.

Thanks for all the fantastic letters and advice about what you think I should be covering in this space. And in answer to all those girls writing from Canada ... yes I am quite cute. □



TV Is On Again

by Richard Robinson

"We sort of withdrew a bit this past year, mainly because of this punk phenomenon, which already looks sort of dead to me," says Tom Verlaine, namesake of America's most progressive band, Television, over coffee and cigarettes, "I knew we were never really a part of that, but I think it was good to get totally out of the picture for a while and let whatever was going to happen, happen, then just come out with a record after most of it went by."

Television hasn't played much in the past year, but the band hasn't been standing in the shadows. For almost a year they've been working on their second album in the New York night, including several months at NYC's Record Plant where Tom stalked the corridors along with Bruce Springsteen, Patti Smith, and David Johansen who were also working

on lps. Now TV's new album is released. It's called *Adventure* (Elektra 6E-133) and to me it's a successful and sophisticated extension of their first album, *Marquee Moon*.

"It took us a long time to do, about five months. I don't know, maybe I just got inspired or something. I started hearing a lot of different things we could do, and I started changing a lot of things around. We did a lot of songs in the studio, which was much more immediate."

The album was produced by Verlaine with the aid of John Jansen, a former recording engineer turned producer who really helped him get the sound he was looking for, "We don't have a standard guitar sound that most bands get," explains Verlaine, "and a lot of engineers don't know how to approach that. Sometimes they don't know what to

make of the sound we get — they think it's like 1961, or something."

Verlaine describes the sound: "Well, it's a bright kind of sound. It's not fuzzed up, it's not like say, a Bad Company sound where you plug a Les Paul into a Marshall — which is the formula for about 80 per cent of rock and roll. We've got a number of weird little guitars which we use with weird Fender amps, and it produces a very different kind of sound. A lot of engineers don't know how to translate it so it will work on a record."

"You have to realize that with a record, it's never the same as with live music. You have to create a sound that gets what you're doing across, and it has nothing to do with the way you sound when you play in front of an audience."

Putting TV into their own wavelength is a group accomplishment with Verlaine

on lead vocals, guitar, and keyboards along with Richard Lloyd's guitar and vocals, Fred Smith's bass and vocals, and Billy Ficca's drums. But in many ways Verlaine himself is the driving force behind the band and his own determination to do it right is reflected in the end result of the band's sound.

Verlaine's reputation as a mystery man comes partly from the complexity of TV's music (if you don't like it, you'll never understand him or the rest of the band) and partly because he admits that he's a shy person. "You can live a completely public life," he says, "if you are going to do that. But ... I'm just naturally private you might say." As for how much his music reveals who he is, Verlaine pauses before he answers that question. "Uhm, I just think in a way that depends on sort of what kind of window you look at their work through. I mean if you look at somebody's work through a modern psychology point of view you might think the person's a psychopath. If you look at it from an 18th Century painter's point of view you might think the guy is like a talented painter. You know what I mean? It just depends upon exactly what you are looking for. What you're looking for is the stuff you're going to find in it in a way."

As for the songs on the album, while they are often fanciful Verlaine doesn't see them as fantasy. "I wouldn't call it fantasy. I mean fantasy implies some kind of escapism to me. But then, no, they're not like escapist tunes. They're not trying to withdraw from anything."

After you hear the new Television albums you might have your own ideas of what Tom Verlaine and the band are like. Verlaine shrugs off the idea. "I just think anybody who does anything that ends up in the public eye or something, that people sometimes have real mis-

conceptions about you. And that's hard to work around because they just see you a certain way. If somebody's really wacky and really has like outrageous ideas about you, it's sometimes just funny to let them see what they are doing to themselves in a way."

The conversation drifts back to the new wave rock and the so called 'punk' scene in New York that produced Television, Patti Smith Group, The Talking Heads, The Ramones, David Johansen, Robert Gordon, and so many other artists whose music has nothing to do with each other and who you wouldn't compare if you listened to what each of them is doing.

"If people still think we are a punk rock band, they're not even going to listen to this record. I mean I know, especially among radio people, I know how they are — 'Oh another New York punk band' phhhewwt they're not even going to open it."

"If people listen to, you know, Fleetwood Mac — they're going to think our first record was grating. There's all guitars, there's no sweet harmonies, I mean sure. They're just going to hear it as like exhausting or something. I mean I like that about records. I think a record should exhaust you by the time it's done, otherwise it's not worth the seven dollars."

How does Verlaine feel about the new TV album?

"I think it's exhausting, yeah."

Still no sweet harmonies.

"Yeah, but the sounds of it are better though. It's just recorded better. Most people, a lot of people, probably don't know what it means. Just in terms of how to make a record sound good. I mean you can do the whole thing with one microphone. You can turn a microphone on in a room and play all your songs and put it out or else you can spend two days just



"We don't have a standard guitar sound that most bands get and a lot of engineers don't know how to approach that..."

getting your microphones. I mean we rented a different kit of drums for every song just to get the drum sound right."

We talk about other bands. "I think some of the energy of the punk stuff was good, and there are a few singles I liked — one by the Clash especially — but I'd heard the MC5 and the Stooges a long time ago, and that was as good as it got."

"I don't think the punk thing helped us at all, really, because a lot of people tied us in with it and didn't listen to us. Or listened to us for the wrong reasons."

At the risk of making this sound like a promo for TV, I've got to agree with Verlaine. TV is by far my favorite rock band of the 70's, they have the power and majesty that bands like the Velvet Underground and Grateful Dead achieved in their hey-days in their own atmospheres. I know a lot of people who don't like TV, who really can't understand what they're doing. But then in the 60's I knew a lot of people who didn't understand what Lou Reed and Otis Redding and Smokey Robinson were doing (until, of course, they had a hit, and then those same people said they knew it all along). So the dilemma that TV seems to be in, of being too good, isn't something that will last. Their new album is an 'adventure', but unlike most of the pap on the radio and the refried nonsense of 60's rock stars who are still hanging on, Television know what they're doing and for my seven dollars they're making real rock and roll music on a level that most bands will never aspire to in their wildest dreams. □



"You have to realize that with a record, it's never the same as with live music. You have to create a sound that gets what you're doing across, and it has nothing to do with the way you sound when you play in front of an audience."

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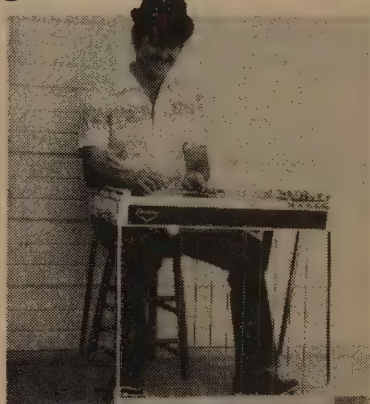
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P/FUNK Frankly Funktastic

by Deane Zimmerman

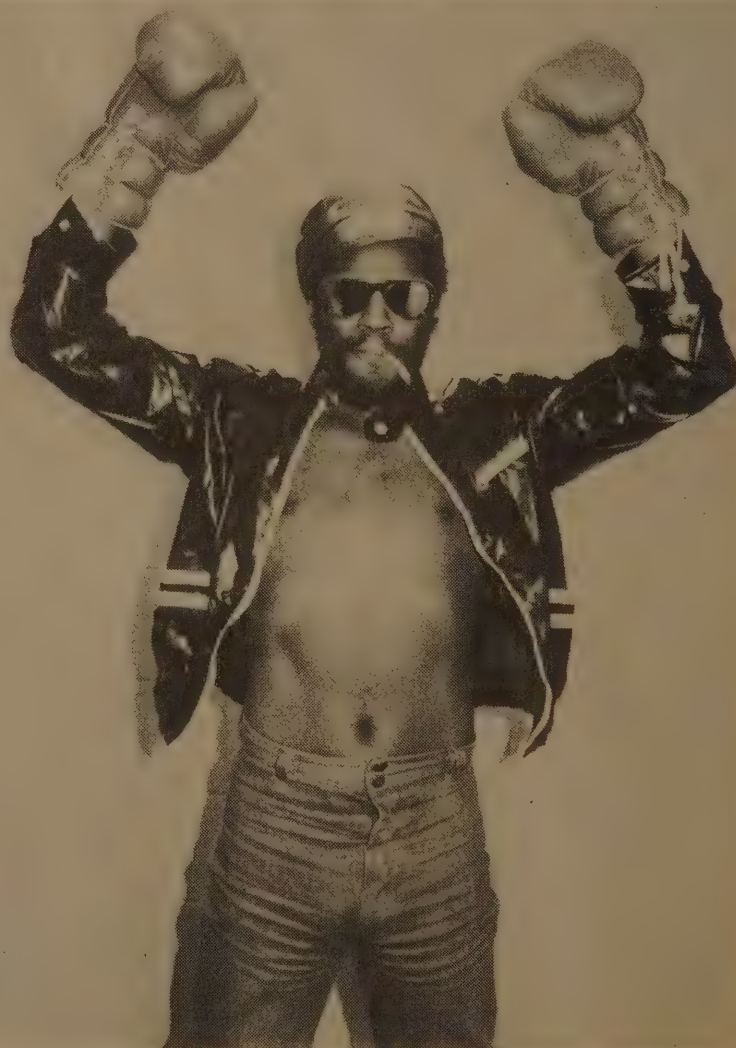
Onstage, they wear flowing blond wigs, 9-inch platform boots, batwing costumes and leather outfits dripping with foxtails. They refer to themselves as "afro-nauts" and descend onstage in a giant silver spaceship. They make Kiss appear tame.

Who are they? Parliament / Funkadelic. Fifteen black musicians, in two groups, who record for different record labels and maintain separate musical identities. They are like no other group performing today.

George Clinton is the writer, arranger, producer and mastermind of the unique concept loosely referred to as the *Parlia-funkadelicmentThang*. His band is

Sting Ray Davis, Jerome "Bigfoot" Brailey, "Magic" Mike Hampton, Cordell "Boogie" Mosson, Gary "DoWop" Shider, Bernard "Da Vinci" Worrell, Rodney "Skeet" Curtis, Nate Jones, Larry "Sir Nose" Hechstall, Parlet members Debbie Wright, Mallia Franklin, Jeanette Washington and Brides of Dr. Funkenstein — Lynn Mabry and Dawn Silva.

It all began when George, growing up in Newark, New Jersey, got together with some friends to form a group. They called themselves the Parliaments ("back then all the groups were named after cigarettes," he says. "Remember the



Lynn Goldsmith

"The way we work it everybody becomes a solo artist. Everybody's a star. We're going to record the lawyers, the managers, the engineers, the roadies..."



"One of the things we intended to do when we got the spaceship was to make it the biggest thing so that nobody would be able to top it. They'd actually go broke because it costs a fortune to do this kind of a production."

Chesterfields? Well, we were the Parliaments"), and were signed to ABC Records in the late '50s. Nothing much happened, but two record companies later, in 1966, Clinton's Parliaments finally had a hit record with "(I Just Wanna) Testify," on the Revilot label.

When that small independent company folded, Clinton briefly lost control of the Parliaments' name. Finding themselves in Cambridge, Massachusetts, the group became heavily influenced by the Beatles' music and the "hippie" scene. "We all started freaking out," an amused Clinton says today. "We took our share of acid and saw God." And as their music became funkier and more theatrical they began calling themselves Funkadelic.

At first, their acid-tinged, space-influenced, theatrical act gave them an underground following. Then, with best-selling LPs like "The Mothership Connection" (Parliament), "The Clones of Dr. Funkenstein" (Parliament) and "Hardcore Jollies" (Funkadelic), P/Funk got enough money to create a full-scale production, designed by Jules Fisher who did sets for the Rolling Stones, David Bowie and Kiss.

Now a mass audience goes wild for their spectacular, flashy and funky Earth Tour that began in October, 1976 and has played more than 75 cities. Currently in its second year ("the second coming of the Mothership," George says with a smile), Clinton seems justifiably pleased with its success.

While many black groups have shunned a theatrical stage concept as being too "gimmicky", P/Funk has made it work. "One of the things we intended to

do when we got the spaceship was to make it the biggest thing so that nobody would be able to top it," says George. "They'd actually go broke because it costs a fortune to do this kind of a production." (The set — a 40 foot wide spaceship that comes out of a hat from the ceiling, accompanied by laser beams, flashing lights, and explosions cost \$275,000).

"Blacks have never experienced a really loud group, let alone the theatrics. It's never really been done except for Earth, Wind & Fire and even they have only done a little stage propping.

"We've done theatrics onstage for years," (Funkadelic — with their bizarre stage show — was one of the first black-rock acts to appeal to a white audience), "but until we could take the step and equal Alice Cooper, the Rolling Stones or Kiss, I didn't feel it was worth doing.

"We'd always been popular as an underground group, now I felt it was time for blacks to get that kind of a show, a big production. At first I was worried that someone might say what we do is pretentious. At this point, I don't care. It's funky, and that's all that counts."

P/Funk's show is based on the story of Dr. Funkenstein (Clinton), and his "afro-nauts" who come to earth to see how man uses the gift of pure funk. Finding that the gift is misused, Dr. Funkenstein doses the planet with *supergroovalisticprosi funk-stication*, a force designed to overcome unfunky vibes. The happy ending occurs when StarChild (Funkenstein's earthly messenger) returns to earth on the mothership to save the world from funklessness.

"The audience is as much a part of the

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HP

performance as we are," says Clinton. "It's fun, it's like a party. All the people get off on it, they vibe in because they are the show. We get a real mixed audience — they're as diverse as we are. I like to take a camera on stage with me to take pictures of them."

"No two shows are alike — we improvise and experiment all the time," he adds. "It wouldn't be funky to us if we just



"At first I was worried that someone might say what we do is pretentious. At this point, I don't care..."

stayed with the storyline. We change a tune here and there, and the costumes and theatrics change all the time. We don't change the major things, like the spaceship, but there are times when we can't use some of the props because they're too big for the hall."

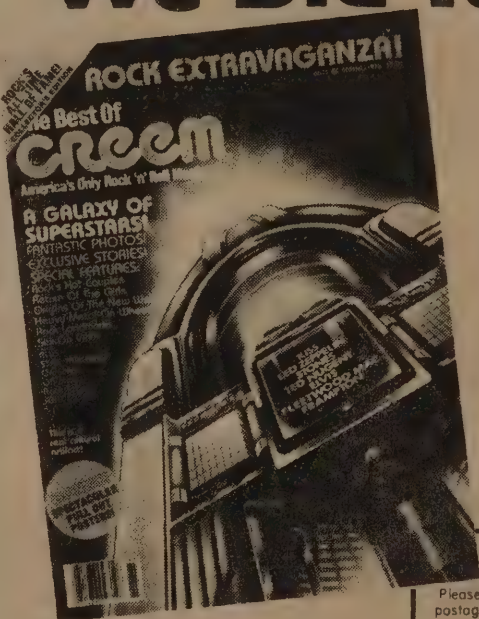
"We know where we start and where we want to go, but so much of what we do depends on the audience. We're out to capture the crowd in p-funk, and some audiences are easier to convert than others. But we refuse to leave the stage until we've saved 'em all."

Considering that Clinton writes for both Parliament and Funkadelic, the music made by the two groups is surprisingly different. "Parliament is mostly vocals with a lot of horn arrangements and keyboards," he says, "and Funkadelic is more rock, lots of guitar and a little more bizarre."

Clinton admits that having the two groups is "schizophrenic," but says it's interesting, it's a healthy competition. Does one record company think he's saving his best stuff for the other? (Parliament records for Casablanca, Funkadelic for Warner Brothers). Clinton laughs, "Yeah, they both thought

(continued on page 61)

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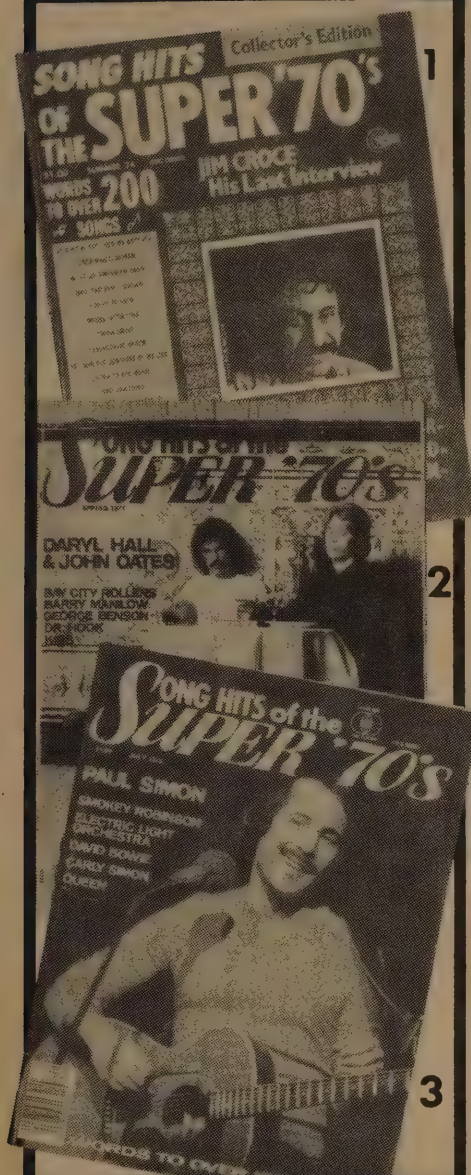
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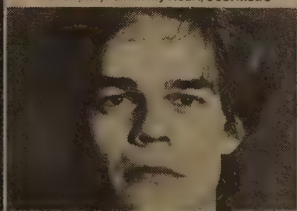
"A personal triumph and worth the wait." Wesley Strick, *Circus*

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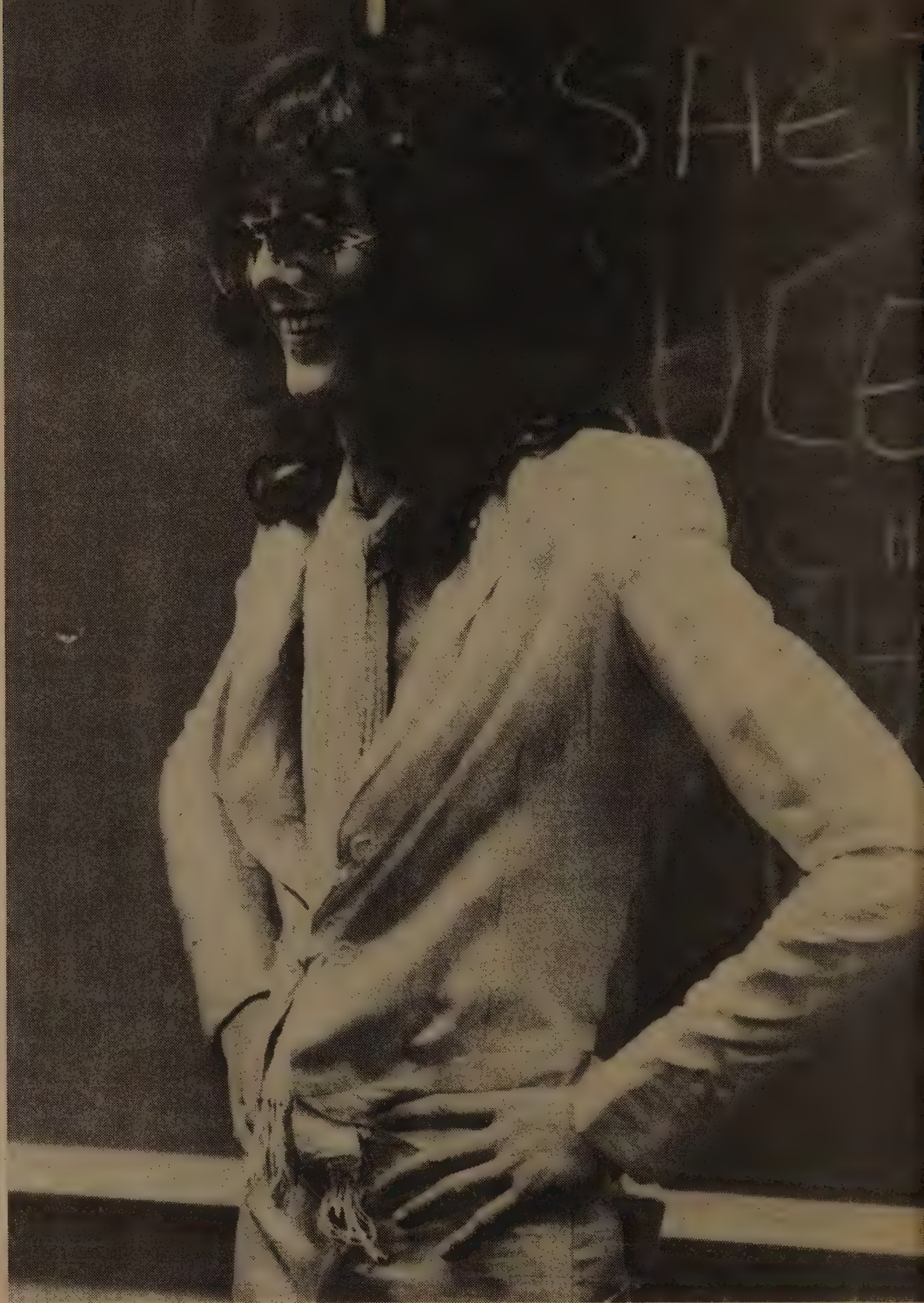
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Neal Preston



The Page Remains The Same....?

by J.C. Costa

Zeppelin News Update — Having just completed an extended retreat in the south of France, Led Zeppelin guitarist Jimmy Page is currently completing work on a home recording studio where the premier British hard rock band plans to

record their next studio album during the summer months. This being an even-numbered year, traditional "off-year" for the Zeppelin live armageddon, there are no plans for touring this summer, but look for our boys to be back in '79 —

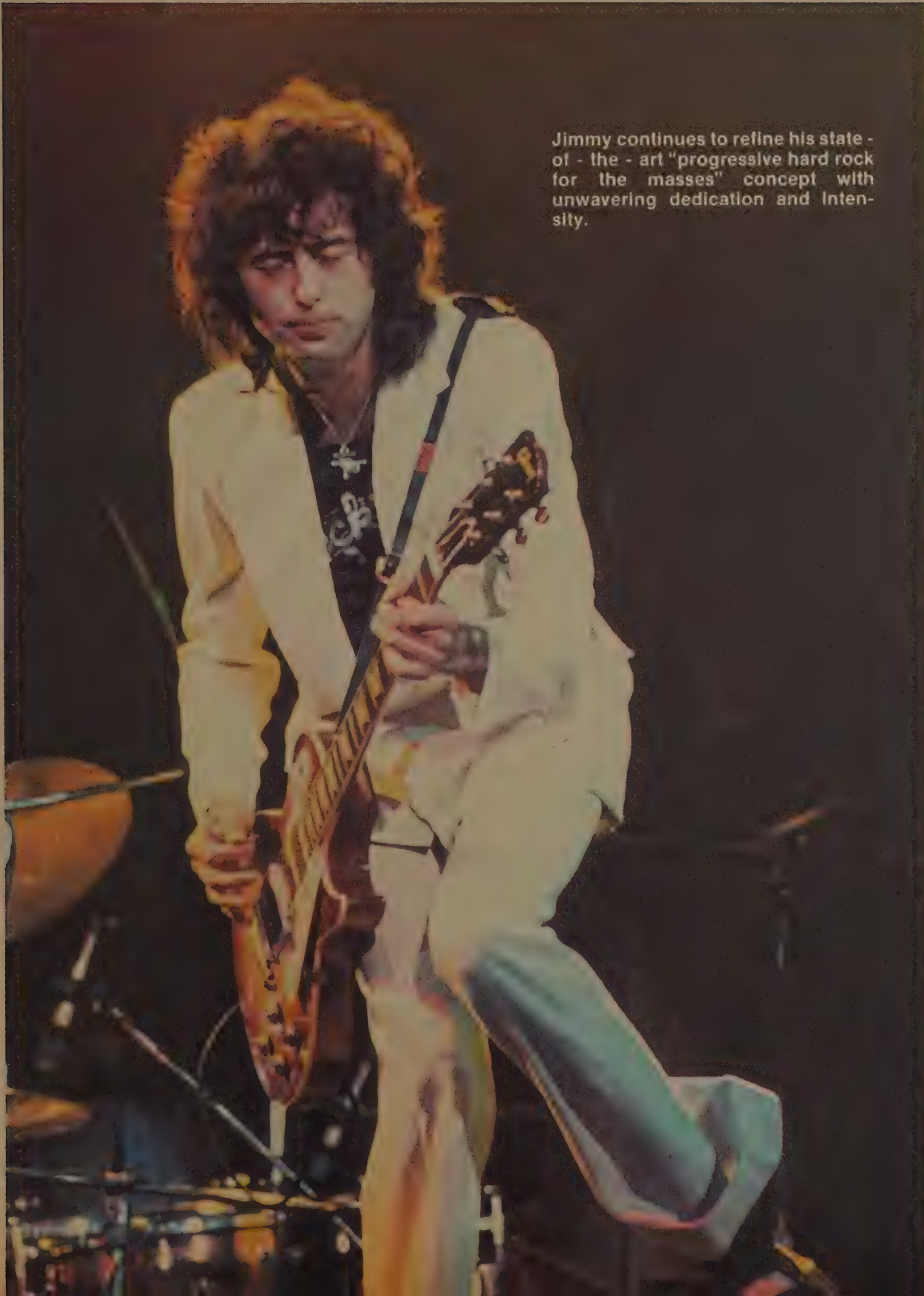
mellowed like a fine Bordeaux wine!

Fiortio Gomelski, the charming and perpetually effervescent "original" manager of the Yardbirds, once answered my question about the relative virtues of

the three Yardbird guitarists (you know, Eric Clapton, Jeff Beck and Jimmy Page) this way: "Eric was the elegant one, Jeff was the talented one, but crazy, and Jimmy was 'le fonctionnaire.'" Literally

translated, the French word fonctionnaire simply means functionary, but it carries the larger implied meaning of someone who is serious, dedicated, exacting and almost pedestrian in their

adherence to the professional ethic. Gomelski's point was that, despite any discussion of their relative merits as musicians, Jimmy was the survivor. The "focused" one of the golden guitar triad



Jimmy continues to refine his state-of-the-art "progressive hard rock for the masses" concept with unwavering dedication and intensity.

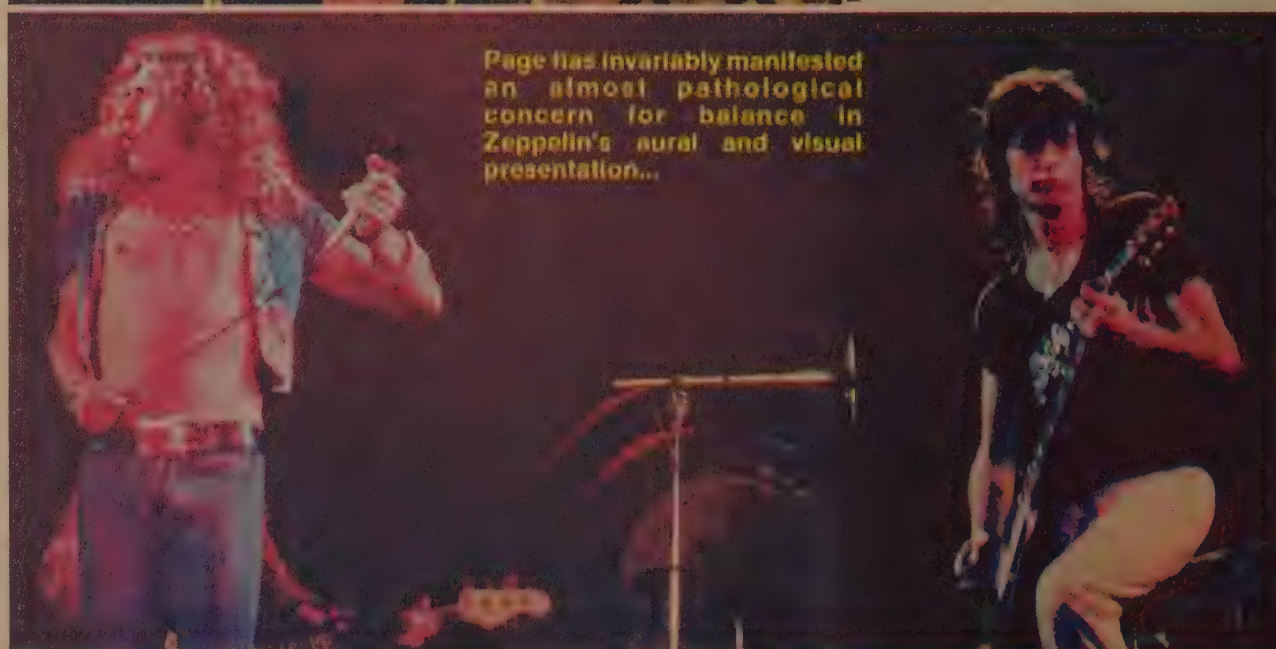


who always knew exactly what he wanted and how to go about getting it. And all of the aforementioned character strengths inherent in the term "fonctionnaire" are obviously a major part of the impetus behind the mammoth, and lasting, success of Led Zeppelin.

Whenever Led Zeppelin is brought up in contemporary conversation, the term "heavy metal" will invariably pop up in the next seventeen seconds. In an exhaustive and often informative interview with Dave Schulps in *Trouser Press*, Page once again tried to grapple with what has almost become a hateful term to him and the rest of the band: "It's a bastard term, really. It's just a marriage of two words, 'Heavy music' and 'metal' ... the metallic feeling. I can't relate that to us because the thing that comes to mind when people said 'heavy metal' was riff-bashing, and I don't think that we ever just did riff-bashing at any point, it was always inner dynamics, light and shade, drama and versatility that we were going for — right from the start."

Page chases down the question from a very pragmatic but hopelessly subjective viewpoint and, despite his clarified internal view of the situation, he might just be missing the point. Riff-bashing (for the novice: loosely defined, 'riff-bashing' means a heavy attack on a guitar low-end riffing complemented by thick bass notes and thunderous bass drums) was certainly a healthy phenomenon before Mr. Page and company first jammed together in a seedy London warehouse. A blues guitar derivative, *leaning* heavily on a repeated bass note motif was not so much a movement as a tendency, one that would be totally blown out of proportion by the early seventies. This tendency reached full flower in the Yardbirds, not just because it was a guitar band, but

Ron Powall



Page has invariably manifested an almost pathological concern for balance in Zeppelin's aural and visual presentation...

Ron Powall



...Page further "machined" his guitar sound into a naked metal alloy unmatched for tone - through - distortion and savage bite.

Michael Putland/RETNA

because each successive guitarist (again, C, B&P) brought a progressively eccentric approach to the basic blues/rock & roll format.

Clapton, ever the purist, has stayed fairly close to the roots, Beck has fitfully sought relief in the expanded stylistic confines of rock - based "fusion" music while Jimmy continues to refine his state-of-the-art "progressive hard rock for the masses" concept with unwavering dedication and intensity. Rick Derringer once mentioned in an interview that "hardly any of the American bands have

the kind of commitment to rock and roll that Led Zeppelin has." His point is well taken. Every new studio album from Zeppelin has been surrounded by a nearly tangible aura of massive importance. Stone tablets from the metal mountains for all of the pretenders to the throne — from the well-known and loved "first stringers" like Kiss-Aerosmith all the way down to bar bands in Long Island struggling to beef-up listless heavy metal repertoires for impending summer gigs.

The point of all this, probably lost in the midst of this foggy historical ret-

rospective, is that Page can't relate to the term "heavy metal" because he can only see it as a bastardization of his own stylistic concepts. In terms of pure sound architecture (guitar-based arrangements, studio effects, jarring tempo changes), Zeppelin was already light years away from the blues on early tracks like "How Many More Times" and "You Shook Me". So, obviously, when all their hard rock cousins proceeded to *exaggerate* on an already disproportionate

(continued on page 57)

THE HIT PARADER INTERVIEW



HALL & OATES

by Lisa Robinson

High atop the Hollywood Hills, Daryl Hall and John Oates sat, relaxing after a day's recording of their new studio lp. Daryl smoked a cigar, John received compliments on his new, shorter haircut, we sat in the large living room along with Daryl's two pet macaws ("they live to be over one hundred years old," he said) and talked about the release of their live album.

HP: Why did you decide to release the live lp?

Daryl: Because of popular demand. We had no intentions of releasing it at all, but then Tommy (manager Tommy Mottola) played some rough mixes to some people,

and they told us we were crazy if we didn't release it.

John: We had recorded the tour before this one and then this tour, and we weren't happy with the last one but this one we loved - both musically and the per-

formance.

HP: Does it seem like old news to you now that you're busy in the studio recording your next record?

Daryl: In a way, yes, because you get so caught up with what you're doing at the

time. But the reaction to the live stuff was so heavy, that we thought well, maybe we have something here. So we re-mixed it, and decided to put it out.

HP: Usually live albums aren't so "live," there are a lot of overdubs and so forth... did you do that?

Daryl: We didn't do any overdubs, no vocal changes, anything, which is rare for a live album. It's real live, we didn't change one thing. It's a great recording and the band played great. It's unusual in a lot of ways. We only recorded a few nights, and most people, if they're recording live, do it for a couple of weeks. It was just a moment in time, and I guess it worked.

John: It's not the whole show, that would have had to be a double album. It's a little over half the show.

HP: How did you decide what was to be included?

Daryl: We just picked the things that we think came out the best and also represented the show the best. It wasn't important for us to pick the "hits" - for instance, "She's Gone" isn't on it. "Rich Girl" and "Sara Smile" are, and "Room To Breathe", "The Emptiness" and "Abandoned Luncheonette".

The thing I like best about the album is that it's closer to the way we envisioned the songs, even when we first wrote them. Sometimes things change when you get into a studio, especially when you first write a song and translate it to studio musicians and all that. Then you take it on the road and it's almost like re-working the song, like saying 'this is the way we really want to do it', and teach our band to do it the way we want to. It's closer to the way we really think, and closer to our new album too - because it's a band, it's a real band sound.

When you're in the studio you're picking every little thing apart. It's a very calm situation, and all the attention is drawn inward. Onstage all the attention is blasting out, so it's the exact opposite thing.

John: Plus when you're playing live you already have the luxury of having made the record first, and you have the option to change it, make it better. You see what mistakes you might have made in terms of arrangements. You have that option after the fact.

HP: How did this most recent tour, and band, differ from what you did in the past?

Daryl: Well, I think we have the best band in the world. They can handle anything in the studio and still have that energy to come out live. I don't know anybody that's better than this, and I'm not one of those people who always say, 'oh, our band is the best'. But I think that this band really is one of the best bands in the world right now.

John: On credentials alone they stand with the best of them. As far as we're concerned, they're doing what we want them to do - they do it all. For years we were looking for the situation where we could have a band in the studio, making records, then take it out on the road. We

Neal Preston

could never do that with any of our bands in the past, this is the culmination of all the years that we've been trying to get to that situation.

Daryl: It's really hard to keep a band happy, but right now they're happy with what they're doing, they feel a part of it.

John: We've allowed them to be a part of our whole thing more than we've allowed anyone else before.

HP: But do you still tell them what to play, how to play it? You've mentioned

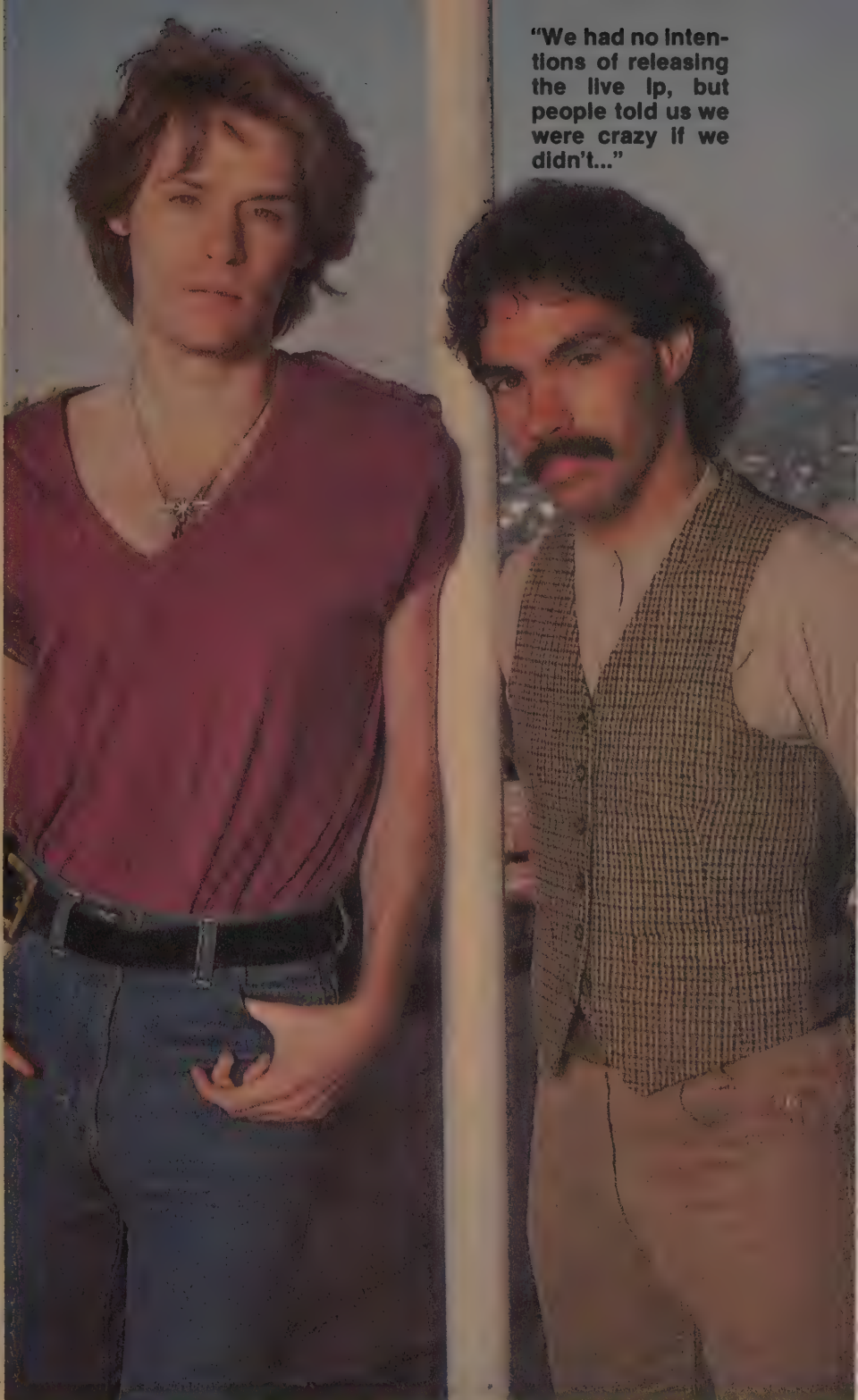
before that it was always essentially a backup situation...

Daryl: We don't tell them what to play, really, we allow them a lot of freedom. We work out arrangements, but they pick out their own parts pretty much.

John: We've found out with bands that if you're not friends, you can't really take it much further. So we've tried to make it a friendly situation.

HP: You've been on the road so much in the past few years. Do you miss it? Miss

"We had no intentions of releasing the live lp, but people told us we were crazy if we didn't..."



not having someone down the hall to talk to...

Daryl: No. We were on the road for almost a year, and I got a little crazy when I first came off. I didn't leave my apartment in New York for about three weeks. I sat in my bedroom because I was so freaked out after having been to so many places. I couldn't relate to the idea of being in one place, and not having to be somewhere. It was so overwhelming.

John: But we're trying to make touring more on our own terms these days...

HP: Did the success you had free you in a certain way, allow you to tour more the way you want to, have the kind of show you dreamed of ... Or was it a trap, to have to be on the road all the time?

Daryl: Both of those things. But I don't feel that we're free yet. The things we do, don't allow us to. We made an album (*Beauty and The Back Street*) which we had to keep constantly promoting to keep things happening. We take too many chances to sit back and relax, it's just our nature. I don't see us ever getting to that point where we'll be free. If we're that way, then we probably won't be satisfied with what we're doing musically.

John: But the success did help us get the band we got. And also it helped us do a better show, do more of what we've wanted to do.

Daryl: And, for example, we just cancelled a Far East tour because we think it's going to take more time to do this album, it might be a double album. So instead of rushing to go out and do another tour in June, we're going to spend more time recording. The next tour we're going to do will probably be in the fall.

HP: Why a double album?

Daryl: Because we have so many great songs. We didn't really want to do a double album, I don't like them so much, but we have so many good songs that in

"It's real live, we didn't change one thing ... which is unusual for a live album. It was just a moment in time, and I guess it worked."



Lynn Goldsmith

order to catch a point in time, it seems logical...

John: What happens with us, if we don't record them when we have them, they get lost. Because by the time it comes around to doing another album, we've changed, and we've written new songs — and it's a shame to lose those other ones. And that's happened a lot ... not a lot, but we always cut a few more songs than we need.

HP: How come George Harrison played on the album?

Daryl: Well, he's a friend of our new producer, David Foster, and we just

asked him to. There may be some other people playing on it too, but I don't want to get into a big thing of people playing on it ... we just thought a few other people would enhance it because, since it's a band effort, it could benefit from some extra sounds...

John: And, with a double album, there's more room.

HP: Do you hold material back for your solo albums?

Daryl: No, we never did. The only reason I did a solo album was because I wanted to work with Robert Fripp, and also,



"We have the best band in the world." (The band: Kenny Passarelli, Caleb Quaye, Roger Pope, Charlie DeChant.)

When she sings "Tumbling Dice," the words come alive and she owns the song. When Linda played it in concert last summer, thousands cheered as she swayed her hips and giggled afterwards. She took a Rolling Stones classic and managed to make it sound like her own theme song. No mean feat.

On *Simple Dreams* she also took Warren Zevon's "Poor Poor Pitiful Me" and blew everyone away with it. She got immediate FM airplay, but then released it as a single and it topped the pop and country charts within weeks. Why? Because she sold the song, rather than just sang it. How? She, again, made the lyrics seem like they were meant for her; she manipulated the sexual overtones of the record and turned the song around until you'd think (or you hoped) she were talking about herself in it:

"Well I met a man out in Hollywood
Now I ain't naming names
Well, he really worked me over good
Just like Jesse James
Yes, he really worked me over good
He was a credit to his gender
He put me through some changes, Lord
Sort of like a Waring blender..." *

If Linda doesn't watch out she's gonna end up being dubbed the Mae West of the 70's and 80's. But she chooses material that men can relate to. On record, she is the aggressor and the audience is the assaulted. Guys love it.

I've said before (in other issues of Hit Parader) that Linda's albums have a certain formula to them, a successful formula that Peter Asher, her producer, can be credited for to a large extent. So, the above quoted songs represent one kind of song on a Linda album.

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Then there's the more serious, reflective side. On *Simple Dreams* there's a few excellent tunes that represent this side of her music.

Linda Ronstadt as the confused lover who ponders her mistakes and triumphs has always been a favored side of her image. It all started with "Different Drum," her first hit record, and it has continued ever since. She's covered classics like "I Can't Help It If I'm Still In Love With You," "When Will I Be Loved" and "Love Has No Pride" and pulled them off with an authentic pang and feeling of suffering. She's introduced songs like Warren Zevon's "Hasten Down The Wind" and Karla Bonoff's "Someone To Lay Down Beside Me" and created new classics (as well as making the writers instantly recognized at talents).

However, there's one song that really touches the heart when she sings it. "Simple Man, Simple Dream," a J.D. Souther song that first appeared on his *Black Rose* album, is given a delicate and emotional reading by Linda on her *Simple Dreams* album; she sings the lyrics as if she owned them:

"When people don't know what you mean
They may laugh at you and call you green
They'll say your words are stupid
And your plans are only schemes
Truth is simple
But seldom ever seen
Let nothing come between...
Simple man, simple dream..." *

As a recording artist, Linda Ronstadt has always (even before Peter Asher's direction improved the sound of her records and the balance of songs) been able to pick a good song. She likes songs

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Neal Preston / MIRAGE

with vision as well as songs that sound good. When you buy a Linda Ronstadt album, you are buying the rare combination of popular and traditional music, plus a few new songs that represent the finest writing of the time. Quality music has been her trademark and singing with soul has been her technique.

When it comes to traditional country music, Linda has always chosen the finest and rarest. On her *Heart Like A Wheel* album there was "Dark End Of The Street." On *Prisoner In Disguise* there was a duet with Emmylou Harris called "The Sweetest Gift," which was a 35 year old mountain song about a mother's love for her son in prison. On *Simple Dreams* she covers "I Never Will Marry," a traditional song she sings with Dolly Parton.

As you can see, Linda's albums are food for thought — whether you're male or female. The backing music is, of course, excellent. Peter Asher's production is impeccable, as always. But the main reason people buy Linda Ronstadt albums — people of all ages that is — is simply because the songs are always good. And she sings them in her own heartfelt style. In the tradition of Patsy Cline, Kitty Wells and Mae West, Linda Ronstadt has soul. Body and soul that is. □



As a recording artist, Linda Ronstadt has always been able to pick a good song...

David Johansen

Funky, Cool & Chic

by Stephen Demorest

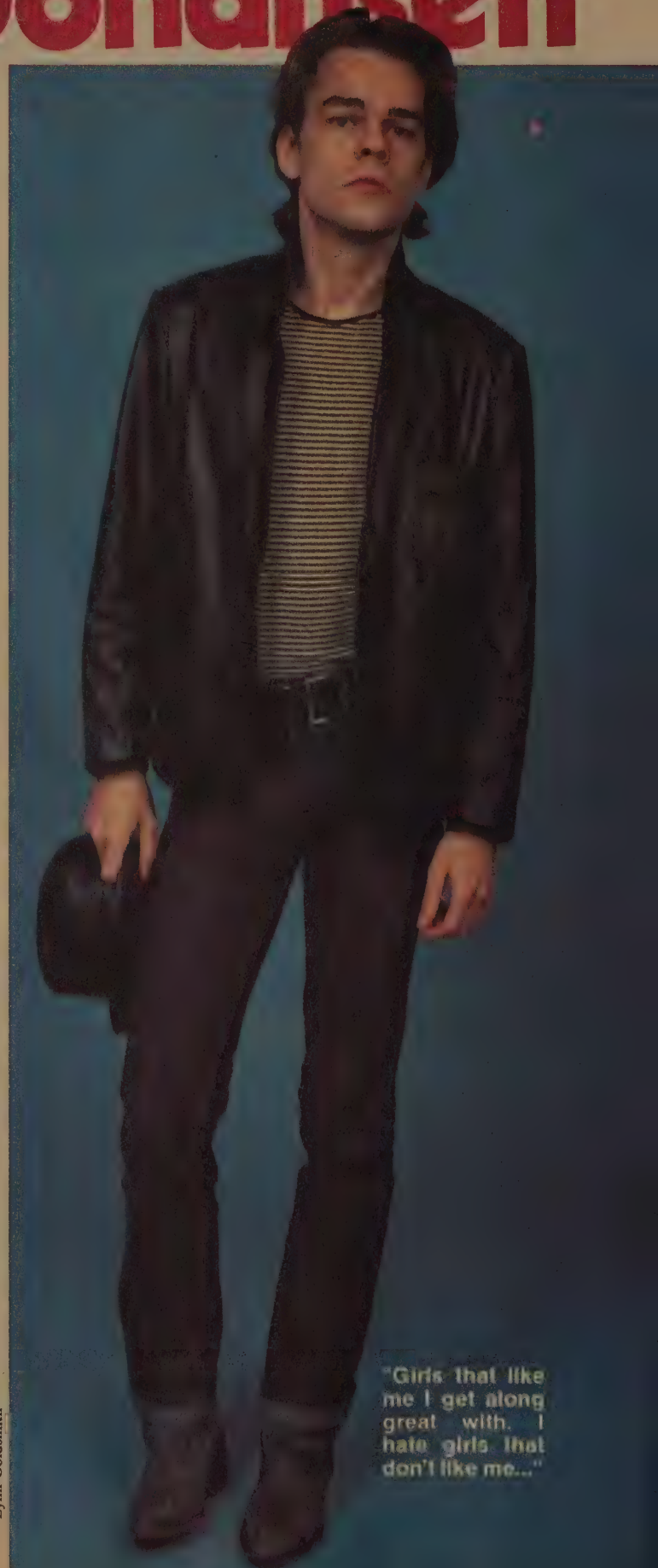
David Johansen is pretty cool tonight. "You feel cool when things are going good for you," he says, and with the American critics lining up behind his debut solo album, *David Johansen* (Blue Sky) things are looking pretty copesetic for the former New York Dolls singer.

Along with his band of sharp-looking Staten Island guys, Johansen has been rehearsing his stage show in the low-ceiling Full-Tilt Studios off a particularly seedy stretch of Eighth Avenue. The power-packed melodies and street-wise lyrics sound closer to the finesse of the defunct Dolls than to your typical punk blunderings, and the outfit is obviously well-primed for the road.

David looks great, too, with shorter hair and a lean body he says is 24 years-old (though later he kids, "I remember when I was 19 for four years once"—you figure it out). Obviously the guy is too young to be a godfather of anything but a rock movement. "Cute" as the girls say. "Cute" and "smart" should add up to success beyond his current cult status in America, but Johansen is unfazed by the unfortunate Dolls episode. A confident social philosopher, he enjoys the challenge of winning people over, and believes: "In the long run, who is cool will be revealed."

It sure wasn't revealed in the short run. The most notable and inspired of New York's cocky Lower East Side street bands in the early 70s, the Dolls played

Lynn Goldsmith



"Girls that like me I get along great with. I hate girls that don't like me..."

fast, died young, and left a beautiful legend as progenitors of the "new wave". Flashy, competitive, and self-assertive, they were hardly "punks" in the current sense. There was nothing "blank" or nihilistic about their style. They were unabashedly glamorous in their own tongue-in-cheek manner, with a subtly sophisticated wit that sailed over the heads of most listeners. They were too cool to live, but their front-man still maintains the sense of style that their audience couldn't sustain.

"It was the best thing I could do at the time," David says between munches of veal marsala at the Italian restaurant we've adjourned to, where we're rapidly getting sloshed. "I was with great people who taught me everything I know about making music, and how to be, and what to do. But we were in a situation where we felt exploited by our production company, and we decided we'd be better off on our own as our true selves. And it took

the Dolls hung on gamely, performing in red outfits designed for them by Malcom McLaren (who went on to manage the Sex Pistols). Then, as Johnny Thunders and Jerry Nolan split to form the Heartbreakers, Johansen and Syl Sylvain had a "band in between bands" that played in Japan, where the Dolls had always been most intensely appreciated. Finally, after the legal snarls were sorted out. David signed as a solo artist with a long-time friend and admirer Steve Paul, the Bue Sky records owner who also manages the Winter Brothers and Rick Derringer.

"In the Dolls it was every man for himself onstage, but on the albums we all worked for the producer, so to speak. The first album we made in six days and mixed on the seventh. The second album we made in about three weeks. We always left it up to the producer to decide what went on the album because we figured he knew the business."

We're good friends and we still rampage together."

Part of the Dolls' cool was their outrageous look, as Johansen's sheer blouses, jangly bracelets, and high-heeled pumps challenged his audience's cool. For Johansen, the "fruity" style was no idle femme-twerp vanity, but a coolly calculated grab for attention borrowed straight from the peacock, a means to a very desirable end — girls.

"When I was in grammar school they used to give me these George Gobel haircuts, and I wore a Catholic school uniform — maroon pants, a white shirt, and a clip-on bow tie that said 'Sacred Heart School' on it — so when I got home I really wanted to put on something that was cool. Luckily I had older brothers and sisters, so there were plenty of unisex clothes around the house to choose from. I could get home, get up a good outfit, and be outside by the time the girls who clean the blackboards were coming down



Bob Gruen

"Now, I've always been heterosexual, but not macho heterosexual. To a lot of people, if you're not a cave man, if you don't chew tobacco you're a fruitcake."

all those years to get over the contract with the production company. But I always had faith that it didn't matter how long it took, it would come out all right. You can make a big splash, but it takes awhile if you're going to do something you consider is going to last."


It took David Johansen four years. For awhile, after their second album fizzled,

This time it was different. David co-produced the new album with another long-time supporter, Richard Robinson (Flamin' Groovies, Lou Reed). Together, they picked out the fifteen songs David wanted to do, pursued twelve of those, and finally settled on the nine on the record. "Four of them I wrote with Syl, who I still see two or three times a week.

the street."

"Funky But Chic" is David's latest look because it's the personal design that works best for him on New York's multi-level social scene. "It's not a particularly expensive way to dress, but it works in an urban environment — it gets you a lot of

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A large photograph of David Bowie in a white sailor-style outfit, including a white short-sleeved shirt with a high collar and white trousers, and a white sailor's cap. He is holding a microphone and looking upwards with a slight smile.

This is one musician
with a plan and a
system...

DAVID BOWIE

Hero To Go

by James Spina

Andrew Kent

"Interview David Bowie." No, this story isn't the follow up to that order. Those words were spoken to me over two years ago by the EYE editor at *Women's Wear Daily*. Bowie was making his "Station To Station" rounds and WWD wanted me to corner the thin white duke in Washington D.C. and get the scoop on Bowie's hobnobbing with President Ford's blank generation offspring. I called Lisa Robinson in a panic and explained this situation. Would Bowie blanch and close up at that question? Should I ask it right away or should I start off with the musical missives more relevant to me? Was I going to draw out the man or some premeditated con guaranteed to confuse?

Lisa consoled that I was probably going to get a facade anyway so don't worry, sit back and enjoy the show. I got the interview complete with relevant quotes about scene - suckers (like the Ford kids) so dull in their own life that they just jump at the chance to be photographed with a

real life light force. I bought the whole jive about this being the real Bowie for the first time in years hook, line and stinker. I even used the description of the concert with Bowie in black - vest on a white lit stage (sang backdrops) to qualify my statements about this being the real David.

I was duped.

David Bowie will go through his whole life (artistic and realistic) bathed in planned permutations and cribbed characters. He did it with the Garbo - garbage kinky tricks. He continued the sham via Ziggy. He pulled it off in the disco - ruse that wound up growling from station to station. And he's doing it now behind the genius of Eno, the gear of Germany and the generous sampling of his horded Kraftwerk record collection. And you know what?

It is perfect.

David Bowie just works that way and I've come to love him for it. In fact, the





David Bowie will go through his whole life (artistic and realistic) bathed in planned permutations and cribbed characters. He did it with the Garbo - garbage kinky tricks. He continued the sham via Ziggy...

Andrew Kent

only time I lost interest was when he started repeating himself on *Diamond Dogs*. Even the Disco - sludge he dished up was actually closer to the worshipped Motown moments of my early days than the dreck being pushed in New York hellholes such as Studio 54 and New York, New York. Excepting most of Eno's albums, The Clash, and an old Eric Satie record in my possession, Bowie's last two records are the most consistent inputs to my record playing system.

When the quick change rigours of putting out a SPINADDICT column have me in a putrid vinyl haze I'll think nothing of cleaning out the senses with a good long blast marathon of *Low* and *Heroes*.

Also, this is one music scribe who hates doing interviews and despises meeting music personages but don't get me started on Bowie. I still brag about the twenty facetious minutes I had in Washington with him and glow whenever I'm in a record shop that stocks an old-tracks

album of his that bears my liner notes. Just watch me run whenever some stuffy movie house decides to resurrect "The Man Who Fell To Earth". Who knows? I might even go to BOMB CITY (Madison Square Garden) and witness his latest incarnation, though continually begrudging him for not making an attempt to try some smaller, more intimate venues thereby truly breaking stride and REALLY making an attempt to test his chops in new environments.

Next matter (This is starting to sound like some picky fan's diary edited by the star's hand). Where does this human study in infinite hairstyles stand in the face of a brand new musical wave. We all know that he is holding up much better than Blood, Sweat and Tears or Johnny Mathis but might that be only because that unit and eunuch doesn't have the sense to hire Eno and move to Germany. It goes deeper than that while simultaneously being much more superficial.

The superficial first ... Bowie is still skinny and skinny still holds lots of weight in this rock and roll world. SKINNY means more than just thin but look what happened to Leon Russell when he jumped from 120 to 170. Skinny is the ongoing ability to know exactly when to start wearing white shirts that have small collars of 100% cotton. Skinny is thin ties just in the nick of time. Skinny is David chucking out his tube of red dye in favor of a more hennaed hue and slick backed sides. And Skinny is just plain skinny. To this day I still can pick up a copy of any brit mag (Sounds, NME, Record Word) and find ten punk and power pop units with members who obviously have snaps of Bowie strategically taped to their cracked medicine cab mirrors. Check out the bass player in The Clash. Spy the singer in Generation X. Even Johnny Rotten at his best and spikiest angles reminds me of a cadaverous Bowie.

The deep connection is the music. About half a year ago I took a trip to England and can swear to the fact that the only pre-new wave record being given soundspace at clubs such as The Marquee and hall such as The Odeon and The Roundhouse was Bowie's single, "Heroes". Amidst endless playings of The Tom Robinson Band, X-Ray Specs and assorted Jamaican junk, Bowie had them



Andrew Kent



Andrew Kent

bouncing vertically as high as the best of them. Kids busy heaping scorn on old warhorses such as The Stones and The Who were gobbling up new Bowie product. Even comments from most of the new wave performers seemed on safe ground when it came to Bowie. Along with T Rex and Mott The Hoople he is most often named as one of the only influences whose old stuff still stands the test of time. And be it self-serving or not, Bowie is a rare-bit in that he actually listens to and concerns himself with new bands (DEVO) and neglected basics (IGGY).

Enough of this outside proof. I think those last two albums contain some of the best music produced in the last two years. Taken together (and well they should be since *Low* actually got us ready for *Heroes*) this audio creation reeks of studied manipulations, brass knuckle lyric tactics and echos from the artist's own venerated past. I don't want to get into a track by track discussion partially because I already did that number in my column when the records first came out but mostly because that's not the way I listen to Bowie anymore. In one long tape loop the mostly instrumental sides of

both albums devise a tonal - cum - atonal landscape that can relax or arouse at the flick of loudness switch. I find myself mesmerized by snatches of Sax on "Neukoln" (or is it "MossGarden") to the point of useless hypnotism. Passages pull you half way to Pakistan, chanting you towards somnia, then wake you with catatonic percussive bleeps and dentist drill snytho - howls (that make the drill scene in "Marathon Man" seem tame).

The lyrics and vocals also drive in that action - inaction limbo of creativity. Pay



Bowie is still skinny and skinny still holds lots of weight in this rock and roll world...

attention to the way he sings the word "Nothing" in "Beauty And The Beast". Now follow what he does to that same word in "Heroes". The linear range of emotions expressed his mind breaking. Like-wise that phrase "It's Monday" from "Joe The Lion" hits me like a lesson in lazy sodmanship. Those two words make whole new wave albums on boredom and rock relentless sound utterly useless for all the wrong reasons.

"Sons Of Sound" seems like it would be the real title of "Sons Of The Silent Age" for it is the Bowie message and music of ancient times drawn into his new soundscape. What higher compliment of self be there than actually dipping into one's own past and making it work in a triadic treatise of the present system. Think of it this way. Da Vinci paints The Last Supper. You love it so you commission him to paint some angles and angels on your dining room wall. He does a great job and then right smack in the middle of it he pastes a cheap poster of his Last Supper instead of signing it. Or better yet, he gets Michelangelo (Eno) to help him with the god - damned thing.

(continued on page 58)



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YOU BELONG TO ME

(As recorded by Carly Simon)

MICHAEL McDONALD
CARLY SIMON

Why'd you tell me this
While you look for my reaction
What do you need to know
Don't you know I'll always be the one
You don't have to prove to me you're
beautiful to strangers
I've got lovin' eyes of my own.

You belong to me in this life
Any one can tell
Any fool can see
Who you need I know you all too well
You don't have to prove to me you're
beautiful to strangers
I've got lovin' eyes and I can tell.

Tell them
Tell them you were fooling
Oh though you belong to me
Tell them he's a stranger
You belong to me.

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THE GROOVE LINE

(As recorded by Heatwave)

ROD TEMPERTON

Pack your grip takin' you on a trip
Ain't no seats all we got's dancin' feet
Leave your worries behind 'cause rain
shine don't mind
We're ridin' on the groove line tonight.

Get this train know you'll be glad you
came

Hit the track party hard there and back
We got the wheels a turnin'
You know we won't stop
We got this boiler burnin'
We're keepin' it hot

So grab your friends get the train comin'
thru

Climb on board where you leave's up to
you

Leave your worries behind 'cause rain
shine don't mind

We're ridin' on the groove line tonight
Ah ah we're ridin' on the groove line
tonight.

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LIPSTICK TRACES (On A Cigarette)

(As recorded by Ringo Starr)

NAOMI NEVILLE

Your pretty brown eyes, your wavy hair
I won't go home no more 'cause you're
not there
I'm telling you now, like I told you
before

I'm so in love with you
Don't leave me no more.

Lipstick traces on a cigarette
Ev'ry memory lingers with me yet
I've got it bad like I told you before
I'm so in love with you
Don't leave me no more.

Won't you come on home
(Won't you come on home)
Won't you come on home
(Won't you come on home)

I'm crazy 'bout you
Can't do without you

Oh won't you come on home.

Lipstick traces on a cigarette
Ev'ry memory lingers with me yet
I've got it bad like I told you before
I'm so in love with you
Don't leave me no more.

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SHADOW DANCING

(As recorded by Andy Gibb)

BARRY GIBB
ROBIN GIBB
MAURICE GIBB
ANDY GIBB

You got me looking at that heaven in
your eyes
I was chasing your direction
I was telling you no lies
And I was loving you
When the words are said, baby, I lose
my head
And in a world of people, there's only
you and I
There ain't nothing come between us in
the end
How can I hold you when you ain't even
mine
Only you can see me through
I leave it up to you.

Do it light, taking me through the night
Shadow dancing baby you do it right
Give me more
Drag me across the floor
Shadow dancing
All this and nothing more.

All that I need is just one moment in
your arms
I was chasing your affection
I was doing you no harm
And I was loving you
Make it shine
Make it rain
Baby I know my way
I need that sweet sensation of living in
your love
I can't breathe when you're away
It pulls me down
You are the question and the answer
am I
Only you can see me through
I leave it up to you.

Do it light, taking me through the night
Shadow dancing baby you do it right
Give me more
Drag me across the floor
Shadow dancing
All this and nothing more.

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I WAS ONLY JOKING

(As recorded by Rod Stewart)

ROD STEWART
GARY GRAINGER

Ever since I was a kid in school
I messed around with all the rules
Apologized, then realized
I'm not diff'rent after all
Me and the boys though we had it
sussed
Valentino's, all of us
My dad said we looked ridiculous
But boy we broke some hearts.

In and out of jobs running free, waging
war with society
Dumb, blank faces stared back at me
but nothing ever changed
Promises made in the heat of the night
Creepin' home before it got too light
I wasted all that precious time and
blamed it on the wine.

I was only joking my dear
Looking for a way to hide my fear
What kind of fool was I?
I could never win.

Never found a compromise, collected

lovers like butterflies
Illusions of that grand first prize are
slowly wearin' thin
Susie, baby, you were good to me
Giving love unselfishly, but you took it
all too seriously
I guess it had to end.

Now you ask me if I'm sincere
That's the question that I always fear
Verse seven is never clear
But I'll tell you what you want to hear
I try to give you all you want
But giving love is not my strongest point
If that's the case, it's pointless going on
I'd rather be alone.

'Cause what I'm doing must be wrong
Pouring my heart out in a song
Owning up for prosperity for the whole
damn world to see
Quietly now while I turn a page
Act One is over without costume change
The principal would like to leave the
stage
The crowd don't understand.

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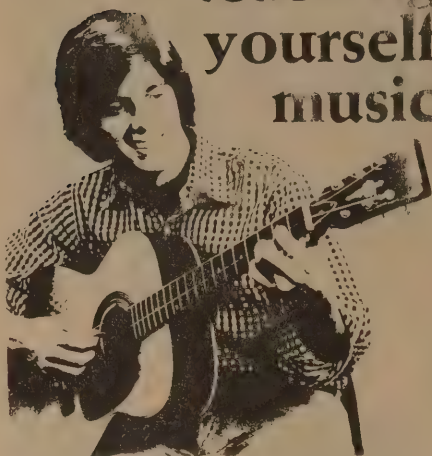
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TAKE A CHANCE ON ME

(As recorded by Abba)

BENNY ANDERSSON
BJORN ULVAEUS

If you change your mind
I'm the first in line
Honey I'm still free, take a chance on me
If you need me let me know gonna be
around
If you got no place to go when you're
feeling down
If you're all alone when the pretty birds
have flown
Honey I'm still free, take a chance on me
Gonna do my very best and it ain't no lie
If you put me to the test if you let me try
Take a chance on me, take a chance on
me.

We can go dancing
We can go walking as long as we're
together
Listen to some music maybe just talking
You'd get to know me better
'Cause you know I got so much that I
wanna do
When I dream I'm alone with you, it's
magic
You want me to leave it there, afraid of
a love affair
But I think you know that I can't let go
If you change your mind.

I'm the first in line
Honey I'm still free

Take a chance on me
If you need me let me know gonna be
around
If you got no place to go when you're
feeling down
If you're all alone when the pretty birds
have flown
Honey I'm still free
Take a chance on me
Gonna do my very best baby can't you
see
Gotta put me to the test
Take a chance on me
If you change your mind.

Oh you can take your time baby
I'm in no hurry
I know I'm gonna get you
You don't wanna hurt me baby don't
worry
I ain't gonna let you
Let me tell you now my love is strong
enough
To last when things are rough, it's
magic
You say that I waste my time but I can't
get it off my mind
No I can't let go
'Cause I love you so
If you change your mind.
(Repeat chorus)

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BAKER STREET

(As recorded by Gerry Rafferty)

GERRY RAFFERTY

Winding your way down to Baker Street
Light in your head and dead on your feet
Well another crazy day
You're drinking that away
And forget about everything
This city desert makes you feel so cold
It's got so many people
But it's got no soul
And it's taking you so long
To find out you were wrong
When you thought it held everything
I used to think that it was so easy
You used to say that it was so easy
But you're trying
You're trying now
Another year and then you'll be happy
Just one more year and then you'll be
happy
But you're crying
You're crying now.

Way down the street
There's a lad in his place
He opens the door
He's got that look on his face
And he asks you where you've been
You tell him who you've seen
And you talk about anything
He's got this dream about buying some
land
He's gonna give up the booze
And the one-night stands
And he'll settle down
In some quiet little town
And forget about everything
But you know he'll always keep moving
You know he's never gonna stop mov-
ing
Cause he's rolling
He's the rolling stone
When you wake up it's a new morning
The sun is shining it's a new morning
You're going, you're going home.

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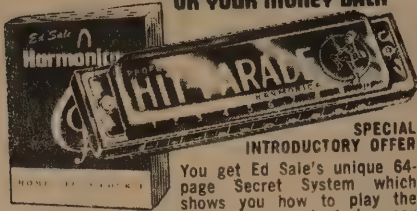
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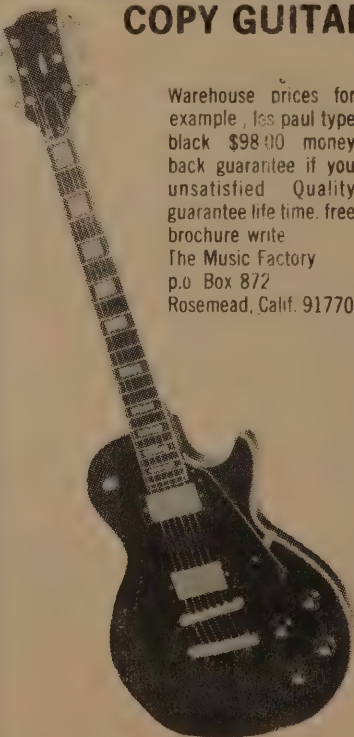
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EVERY KINDA PEOPLE

(As recorded by Robert Palmer)

ANDY FRASER

See the man across the street
Has to fight to make ends meet
Holding down his job
Working in a parking lot
And there, stepping from his car
Is a man whose sole concern is fresh cigars
But whether yellow, black or white
Each and every man's the same inside.

It takes every kind of people
To make what life's about
(Yes, it takes)
Every kind-a people

To make the world go 'round.

Further down the road
Is a family can't afford their kid new clothes

A doctor with degrees
Could not diagnose his knees
See the wino on the street
He ain't got nowhere to sleep
Yet every man's the same
He wants the sunshine in his day.

It takes every kind of people
To make what life's about
(Yes, it takes)

Every kind-a people
To make the world go 'round.

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YOU GOT THAT RIGHT

(As recorded by Lynyrd Skynyrd)

RONNIE VAN ZANT
STEVE GAINES

Well I've heard lots of people say
they're gonna settle down
You don't see their faces and they don't
come around
Well I'm not that way
I got to move along
I like to drink and to dance all night
Comes to a fix I'll pledge to fight.

You got that right
I said you got that right
Sho' got that right.

Seems so long I've been out on my own
Travel light and I'm always alone
Guess I was born with a travellin' bone
When my time's up I'm on my own
You won't find me in an old folks home.

You got that right
Said you got that right
Well you got that right
Sho' got that right.

I've tried everything in my life
If things are right, I'll try them twice
You got that right
You sho' got that right.

Traveled 'round the world
Singing my song
I got to go Lord, I can't stay long
Here comes that old travellin' show
once again
I like to drink and dance all night
Comes to a fix I'll pledge to fight.
(Repeat chorus)

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TUMBLING DICE

(As recorded by Linda Ronstadt)

MICK JAGGER
KEITH RICHARD

People try to break me
Always think I'm crazy
Make me burn the candle right down
Baby I can't stay
Don't need no jewels in my crown.

Now all you women are low down gamblers
Cheatin' like I don't know how
Baby I go crazy
There's fever in the funk house now
Well this low down bitchin' got my poor feet a-itchin'

Can't you see the deuce is still wild
Baby I can't stay
You got to roll me
Call me the tumblin' dice.

Always in a hurry
Never stop to worry
Can't see the time passin' by
Money got no money
Sixes and sevens and nines
Well hey now baby I'm the rank outsider
You can be my partner in crime
Baby can't stay
You got to roll me
And call me the tumblin' dice.

I say my my my I'm the lone crap shooter
Playin' the field every night
Baby can't stay
You got to roll me
Call me the tumblin' dice
You got to roll me
Baby got to roll me
You got to roll me.

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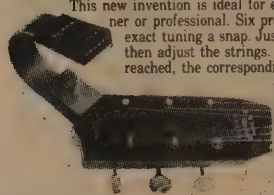


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I'M ON MY WAY

(As recorded by Captain & Tennille)

MARK SAFAN

Back home you'll see those ruby berries
shine

Tip your head back drink that summer
wine.

Sister brother tell dad and mom not to
worry

It won't be too long

'Cause I'm on my way

I'm on my way

I'm on my way.

Back home you'll hear no ring of no
telephone

Just put your feet up make yourself at
home.

(Repeat chorus)

Ah and I'm leavin' the city this ti-i-me
it's for good

Ooo and my baby's so pretty if ya' like
her, like her, like her
I'll stay for good.

Back home you'll feel that country feel
all the time

And when the sun comes

You'll really want to rise and shine.

(Repeat chorus)

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WHEEL IN THE SKY

(As recorded by Journey)

NEAL SCHON
ROBERT FLEISCHMAN
DIANE VALORY

Winter is here again oh Lord
Haven't been home in a year or more
I hope she holds on a little longer
Sent a letter on a long summer day
Made of silver not of clay
Ooo I've been runnin' down this dusty
road.

Ooo the wheel in the sky keeps on turn-
nin'

I don't know where I'll be tomorrow
Wheel in the sky keeps on turnin' woah
Oh the wheel in the sky keeps on turnin'
I don't know where I'll be tomorrow.

I been tryin' to make it home got to
make it before too long

Ooo I can't take this very much longer
I'm standin' in the sleet and rain
Don't think I'll never gonna make it
home again

The mornin' sun is risin' it's kissin' the
day.

Ooo the wheel in the sky keeps on turn-
nin'

I don't know where I'll be tomorrow
Wheel in the sky keeps on turnin'
Now now now now now for tomorrow
Oh the wheel in the sky keeps on turnin'
I don't know, I don't know, I don't know
Wheel in the sky keeps me yearnin'.

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SINCE YOU BEEN GONE

(As recorded by Head East)

RUSS BALLARD

I get the same old dream
Same time every night
Fall to the ground and I wake up
So I get out of bed
Put on my shoes and in my head
Thoughts are back to the breakup
These four walls are closing in
Think of the fix you've put me in.

Since you been gone
Since you been gone
I'm out of my head
Can't take it
Could I be wrong
But since you been gone
You cast a spell
So break it
Do do do n do
Do do do n do
Do do do n do
Since you been gone.

And if you need me back
Baby, I'm here whenever you want
Do do do n do
Do do do n do
Do do do n do
Do do do n do
Ever since you been gone.

And in the night
I stand beneath the back street light
I read the words that you sent to me
I can take the afternoons
But night time comes around too soon
You can't know what you mean to me
Your poison letter, your telegram
They go to show you don't give a damn.
(Repeat chorus)

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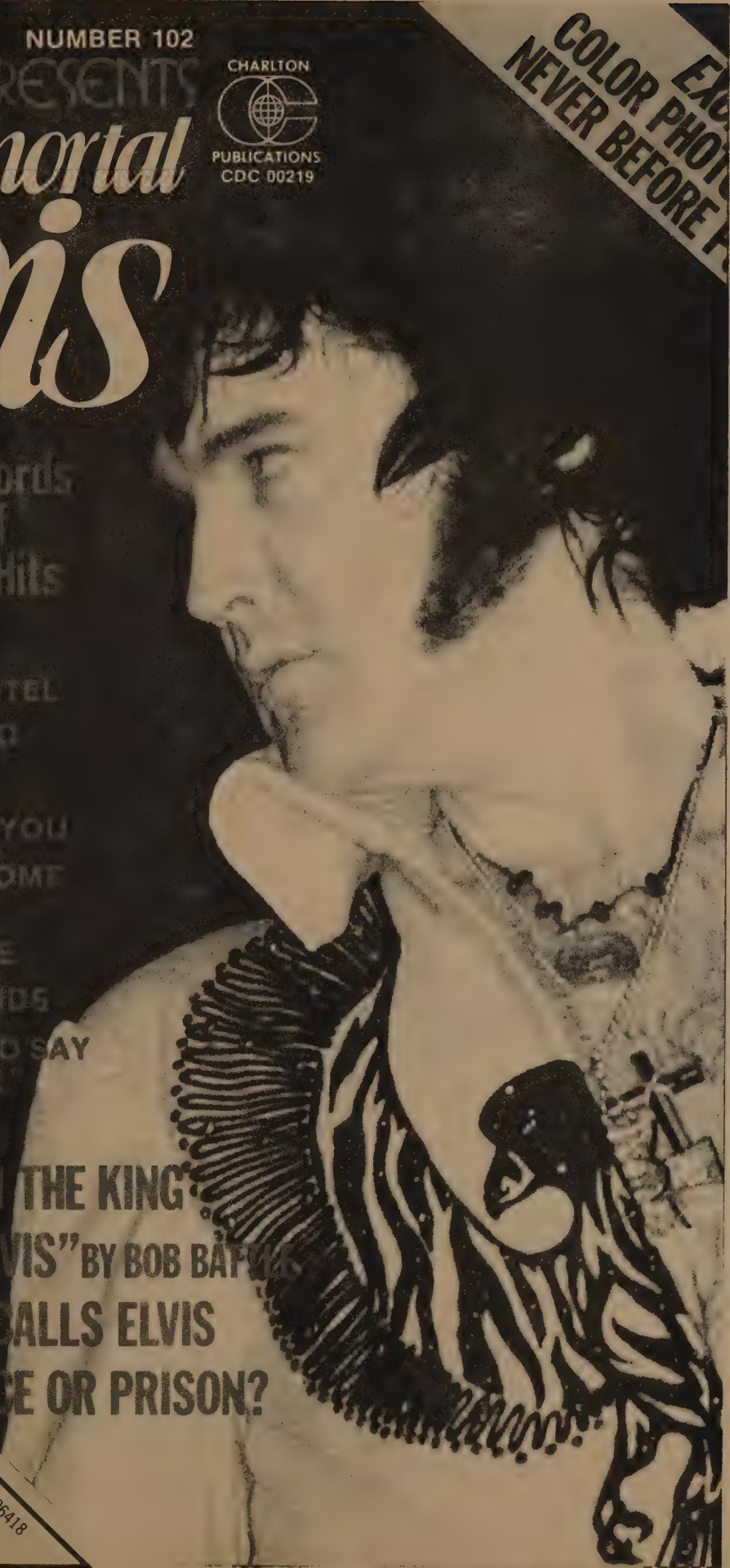
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YOU'RE THE ONE THAT I WANT

(As recorded by John Travolta and Olivia Newton-John)

JOHN FARRAR

I got chills
They're multiplyin'
And I'm losin' control
'Cause the power you're supplyin'
(It's electrifyin')
You better shape up 'cause I need a man
And my heart is set on you
You better shape up
You better understand
To my heart I must be true
(Nothin' left, nothin' left for me to do).

You're the one that I want
Oo oo honey
You're the one that I want
Oo oo honey
You're the one that I want
You oo oo are what I need
Oh yes indeed.

If you're filled with affection
You're too shy to convey
Meditate in my direction
Feel the way
I better shape up
'Cause you need a man
Who can keep me satisfied
I better shape up
If I'm gonna prove that my faith is justified
(Are you sure? Yes, I'm sure down deep inside).
You're the one that I want
Oo oo honey
You're the one that I want
Oo oo honey
You're the one that I want
You oo oo are what I need
Oh yes indeed
You're the one that I want.

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DANCE ACROSS THE FLOOR

(As recorded by Jimmy "Bo" Horne)

H.W. CASEY
R. FINCH

Ah let's do it
Let's dance
Let's dance across the floor
Yeah let's do it
Let's dance
Let's do it some more
Ah let's do it
Let's dance
Dance across the floor
Yeah let's do it
Let's dance
Let's do it some more.
With your baby

All night long
Doin' the boogie to a funky song
Havin' a good time doin' it all
Gettin' happy havin' a ball, y'all.

Let's do it
Let's dance
Let's dance across the floor
Yeah let's do it
Let's dance
Let's do it some more.
Get on up come on and get on down
Shake your booty shake it all around
Are you gonna, do you wanna
Come on out of your corner.
(Repeat chorus)

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YOU ARE, YOU ARE

(As recorded by Curtis Mayfield)

CURTIS MAYFIELD

You are, you are
The love I'm after
You are the life and breath, the
tenderness, the laughter
You are my heaven on earth
Silver and gold and all I know
You are this hour
The fire within me that warms me so
You are, you are
That wonderful, wonderful person
Always to be you
See darling the very first one

You are, you are
My personal needs endeavor
The ultimate goal is you and I
Loving and loving forever and ever oo
You're so wonderful yeah you are.

The early mornin', comforting light
After nights that are stormy
All the rumors goin' 'round
Of this new love I found
But all I know is I love you so
And you are where I want to be
I say I want to be having you all for me
We're just dancin' and dancin' and dancin'
We're just dancin' and dancin' and dancin'
You are, you are.

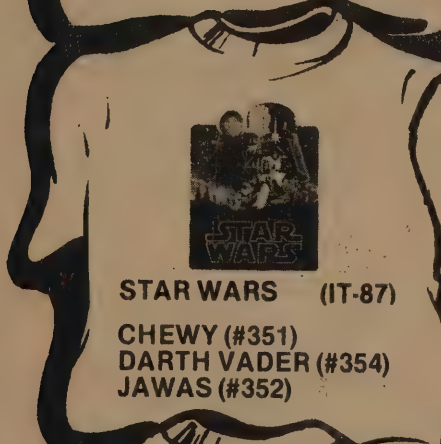
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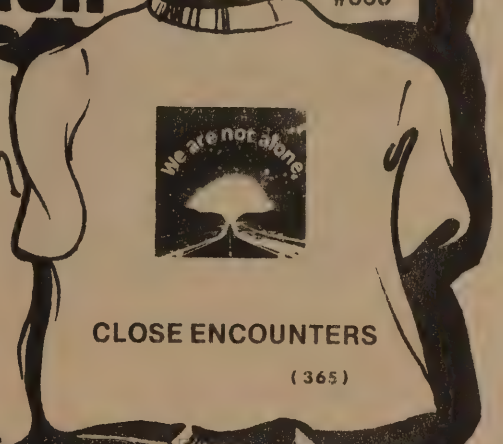


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THE WANDERER

(As recorded by Leif Garrett)

ERNEST MARESCA

Oh well I'm the type of guy
That would never settle down
Where pretty girls are
Well you know that I'm around
I kiss them and hug them
'Cause to me they're all the same
I hug them and squeeze them
They don't even know my name
They call me the wanderer
Oh yea the wanderer
I roam around.
Well now there's Flo on my left arm
There's Mary on my right
And Janie is the girl
That I'm dating tonight
And when she asks me
Which one that I love the best
I tear open my shirt
and show her Rosie on my chest

'Cause I'm the wanderer
Oh yeah the wanderer
I roam around.

Oh well I roam from town to town
I go thru life without a care
And I'm as happy as a clown
With my two fists of iron
And my bottle of beer.

Oh well I'm the type of guy
That likes to roam around
I'm never in one place
I go from town to town
And when I find myself falling for a girl
I hop into that car of mine
And go around the world
'Cause I'm the wanderer
Oh yeah the wanderer
I roam around.

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EVERYBODY DANCE

(As recorded by Chic)

BERNARD EDWARDS
NILE RODGERS

Everybody dance
Do do do clap your hands
Clap your hands.

Music never lets you down
Puts a smile on your face any time, any
place

Dancin' helps relieve the pain
Soothes your mind, makes you happy
again

Listen to those dancin' feet
Close your eyes and let go
But it don't mean a thing if it ain't got
that swing

Bop sho op, bop sho op, bop sho op.

Everybody dance
Do do do clap your hands
Clap your hands.

Spinning all around the floor
Just like Rogers and Astaire
Hoof all night without a care
Strutting to our favorite tune
Close up time, always end too soon
Everybody's dancin' let your feet have
some fun

Come on everybody get on your feet
Clap your hands everybody screamin'.

Everybody dance
Do do do clap your hands
Clap your hands.

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KEEP ON DANCING

(As recorded by Johnnie Taylor)

J. SHAMWELL
C. MCCOLLOUGH

Down on Eighty 6th Street between L.A.
and Ohio

There's a dude spinning records and
laying down rap
They call him Joe

You may not be able to find a seat
But you won't need one my friend.

You just keep on dancing
While the music's hot
Get out on the floor
Come on shake what you got
Shake what you got
Shake what you got
Keep on dancing
You just keep on dancing
While the music's hot
Get out on the floor
Come on shake what you got
Shake what you got
Shake what you got
Keep on dancing.

Just won't let you rest
To see who can boogie the best
Oh sexy lady are dressed down to the
bone
It's so hard to decide which one you
want
Because both of them turn you on.
(Repeat chorus)

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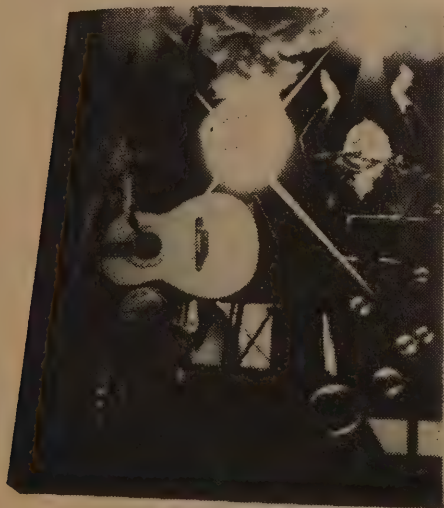
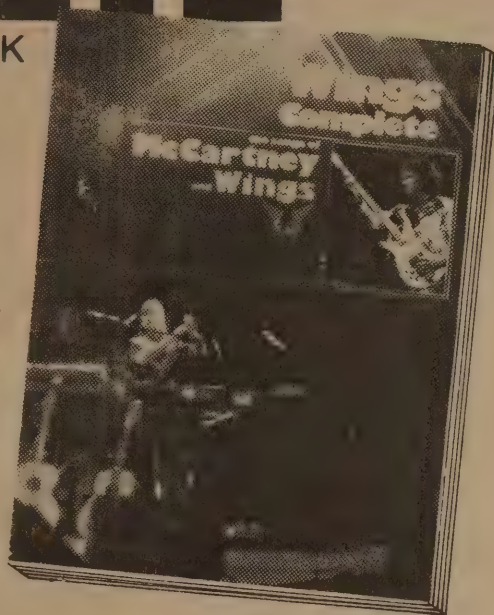
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I WANT TO LIVE

(Repeat chorus)

(As recorded by John Denver)

JOHN DENVER

There are children raised in sorrow on a
scorched and barren plain
There are children raised beneath the
golden sun
There are children of the water
Children of the sand
And they cry out thru the universe
Their voices raised as one.

I want to live
I want to grow
I want to see
I want to know
I want to share what I can give
I want to be
I want to live.

Have you gazed out on the ocean
Seen the breaching of a whale
Have you watched the dolphins frolic in
the foam
Have you heard the song the humpback
hears five hundred miles away
Telling tales of ancient history of pas-
sages and home.

For the waorker and the warrior
The lover and the liar
For the native and the wanderer in kind
For the maker and the user and the
mother and her son
I am looking for my family
And all of you are mine
We are standing all together
Face to face and arm in arm
We are standing on the threshold of a
dream
No more hunger no more killing
No more wasting life away
It is simply an idea and I know it's time
has come.

I want to live
I want to grow
I want to see
I want to know
I want to share what I can give
I want to be, I want to be
I want to live
I want to be
I want to live, I want to live, I want to
live.

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WITH A LITTLE LUCK

(As recorded by Wings)

PAUL McCARTNEY

With a little luck we can help it out
We can make this whole damn thing
work out
With a little love we can lay it down
Can't you feel the town exploding.

There is no end to what we can do
together
There is no end
The willow turns his back on inclement
weather
And if he can do it, we can do it, just me
and you.

And a little luck we can clear it up
We can bring it in for a landing
With a little luck we can turn it on
There can be no misunderstanding.
(Repeat chorus)

With a little push, we could set it off
We can send it rocking skywards
With a little love we could shake it up
Don't you feel the comet exploding.

With a little luck, with a little luck, with
a little luck, with a little luck.

With a little luck we can help it out
We can make this whole damn thing
work out
With a little love we can lay it down
Can't you feel the town exploding.

With a little love, we can set it off
We could send it rocking skywards
With a little luck, we could shake it up
Oh yeah.

With a little luck we can help it out
We can make this whole damn thing
work out
With a little love we can lay it down
Can't you feel the town exploding.

With a little push, we could set it off
We can send it rocking skywards
With a little love we could shake it up
Don't you feel the comet exploding.

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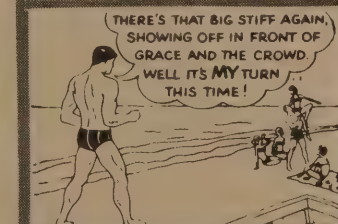
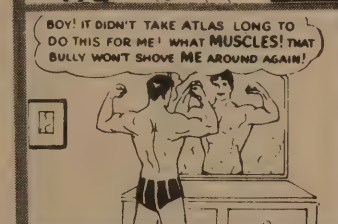
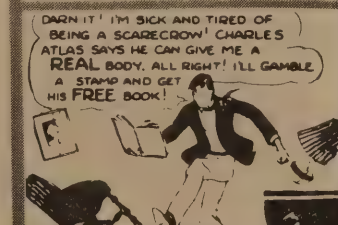
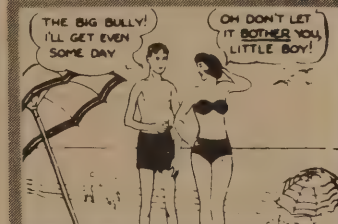
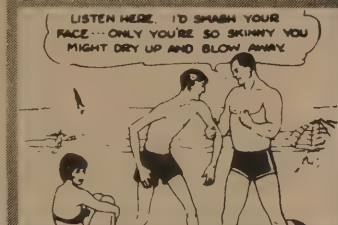


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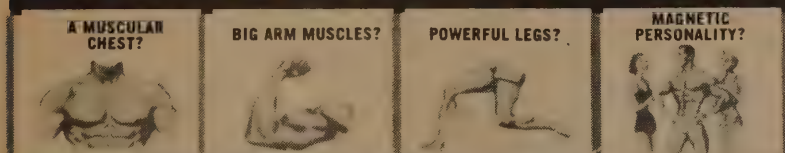
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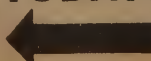
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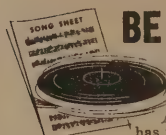
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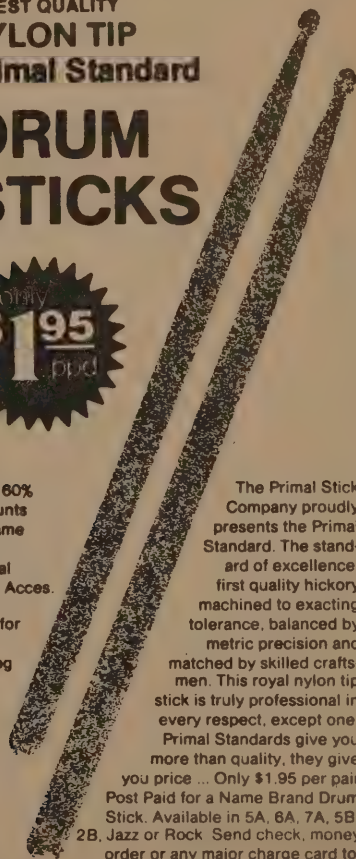
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MOVIN' OUT (Anthony's Song)

(As recorded by Billy Joel)

BILLY JOEL

Anthony works in the grocery store
Savin' his pennies for some day
Mama Leone left a note on the door
She said "Sonny move out to the country"

Ah but working too hard can give you a
heart attack ack ack ack ack
You ought-a know by now
Who needs a house out in Hackensack?
Is that all you get for your money?

And it seems such a waste of time
If that's what it's all about
Mama if that's movin' up then I'm
movin' out
Mm I'm movin' out
Mm oo oo uh huh mm hm.

You should never argue with a crazy mi
mi mi mi mi mind

You ought-a know by now
You can pay Uncle Sam with the over-
time

Is that all you get for your money
And if that's what you have in mind
Then that's what you're all about
Good luck movin' up 'cause I'm movin'
out

Mm I'm movin' out
Mm oo oo uh huh mm hm.

Sergeant O'Leary is walkin' the beat
At night he becomes a bartender
He works at Mister Cacciatores down on
Sullivan Street across from the medical
center

And he's tradin' in his Chevy for a
Cadillac ack ack ack ack
You ought-a know by now
If he can't drive with a broken back
At least he can polish the fenders.
(Repeat chorus)

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WAITING ON LOVE

(As recorded by Johnny Bristol)

JOHNNY BRISTOL

Oh I'm waiting on love
Waiting on love
When's it gonna come.

Yes I'm waiting on the kiss
You told me that I would be feeling
I keep waiting for the charm
You told me would some day change
my mind
Now that you've worn me down with
promises
Well need a little bit more for my hap-
piness
No I won't take nothing less.

Oh I'm waiting on love
Waiting on love
When's it gonna come
Oh I'm just waiting on love
Waiting on love
Tell me when's it gonna come.

I'm just waitin' for the day
Love comes my way forever
I just keep on waiting for the moment
You free me from the torment in my
mind.

I think it's the time I saw some action
Said it's gonna take a little bit more for
my satisfaction
So give up the action.

Waiting on love
Waiting on love
When's it gonna come.

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HEY SENORITA

(As recorded by War)

SYLVESTER ALLEN
HAROLD R. BROWN
MORRIS DICKERSON
LEROY "LONNIE" JORDAN
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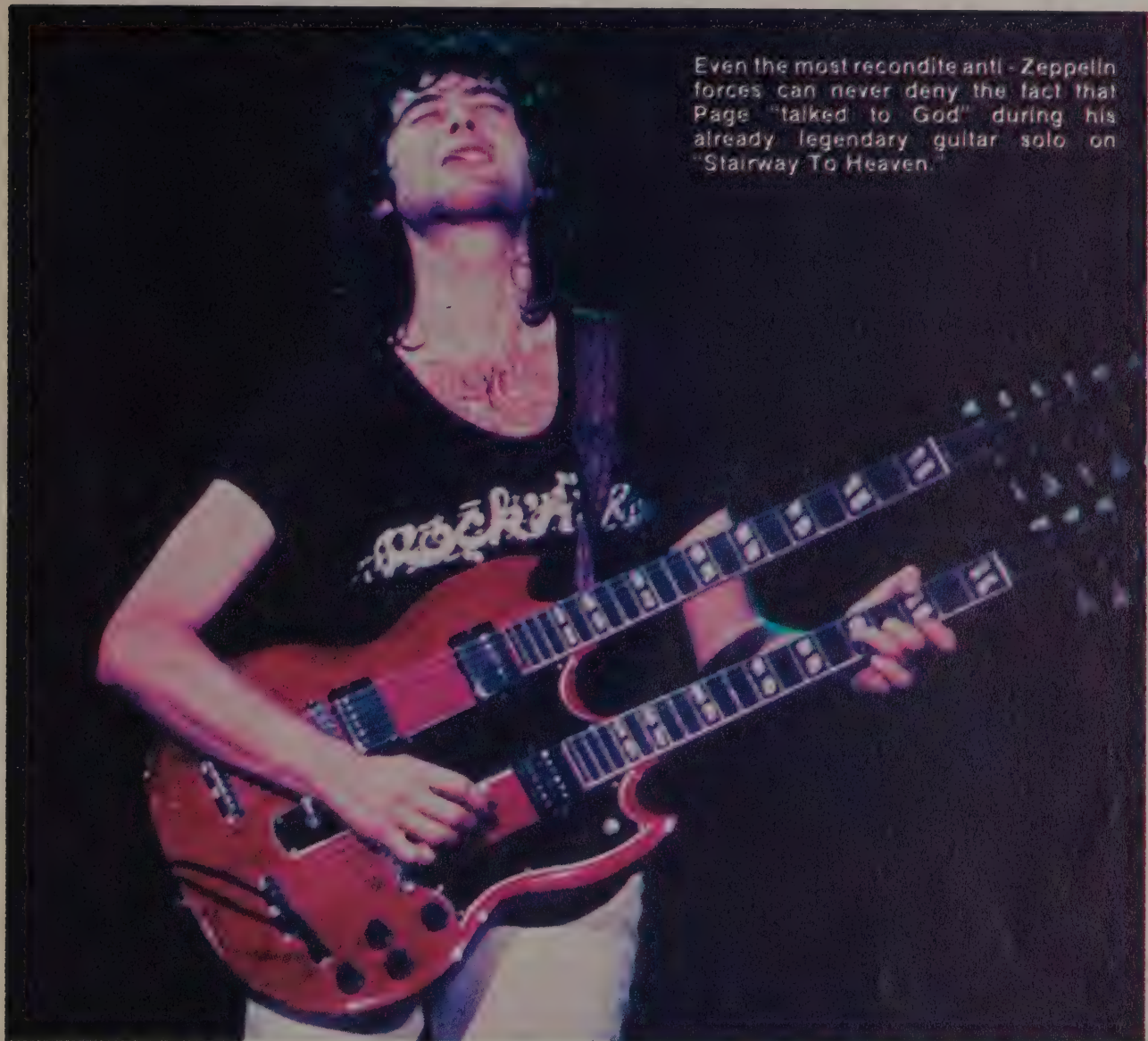
Hey Senorita
Ev'ry time I look in your eyes
I can see you smilin'
Hey pretty lady
I can hear the music playin'
Let's go dancing.

Hey Senorita
Won't you let me take you walking in
the moonlight
Hey foxy lady
Come and give me all the love that you
have inside you.

Hey Senorita
You're the kind of girl a guy wants to
come on home to
Go tell your mama
From now on you and me gonna be
together

Come on, come on, come on
Come on, come on, come on
Come on, come on, come on pretty lady
Come on, come on, come on
Come on, come on, come on
Come on, come on, come on pretty lady
Ooh ooh ooh ooh ooh ooh ooh.

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Even the most recondite anti-Zeppelin forces can never deny the fact that Page "talked to God" during his already legendary guitar solo on "Stairway To Heaven."

Ron Powell

THE PAGE

(continued from page 27)

concept, the mega-amplified results were shattering. Bands like Blue Cheer, GFR, Sir Lord Baltimore and Black Sabbath were there to take up the massive principal riff and bloat it to obscene aural dimensions.

But Page was riff-bashing — which is not to doubt his sincerity in regard to "inner dynamics, light and shade, drama and versatility" on *Led Zeppelin I*. In fact, the riffs had already taken shape during the final moments of the Yardbirds. Page: "The stuff was all originally put forward by me as the material to include in the program we played in concert. It had all been well rehearsed as we'd toured Scandinavia as the New Yardbirds before recording the new album." The first one only took thirty hours to record, but each album to follow has involved prodigious hours in the studio and fretful moments over every picayune detail in the overall album

package.

Page has invariably manifested an almost pathological concern for balance in Zeppelin's aural and visual presentation. "Light and dark" indeed. Basic balances between electric and acoustic-based material; faster, straight-four rockers against more leisurely, angular-riff funk tunes; rhythm guitar textures bounced off of spiralling lead figures trailing off into space; Plantie's stratospheric moans sidling up to Page's hypnotic riffing and so on.

The last studio album, *Presence*, provided a monumental challenge to Jimmy's sense of order and proportion. Robert Plant's accident had placed an even larger burden for the group's continued success on his already strained shoulders. Listening to "Achilles Last Stand", Keith Richard commented on Page's status as "the most overworked guitarist in the business." Virtually impossible to do in live concert situations, "Achilles," a powerful tapestry of metallic guitar overdubs which has to sus-

tain interest over an indecently long period of time was all recorded in one night! So much for Pagey's commitment.

Besides using the Musicland Studios in Munich for a much *harder* overall sound, Page has further "machined" his guitar sound into a naked metal alloy unmatched for tone - through - distortion and savage bite. The languid and beautiful solo on "Tea For One" gives an indication of what the maestro could do if he could occasionally hop out of the somewhat restrictive Zeppelin "success parameters". And whether or not Zep songs get better, the guitar is always going to be *hot*.

Ultimately, even the most recondite anti-Zeppelin forces can never deny the fact that Page "talked to God" during his already legendary guitar solo on "Stairway To Heaven." For a guitar obsessive like myself, the kind of inspired perfection rippling through the majestic lead guitar fragment gives one unshakeable faith in the ultimate potential of Jimmy Page. □

DAVID BOWIE

(continued from page 41)

You just know that that is going to be interesting.

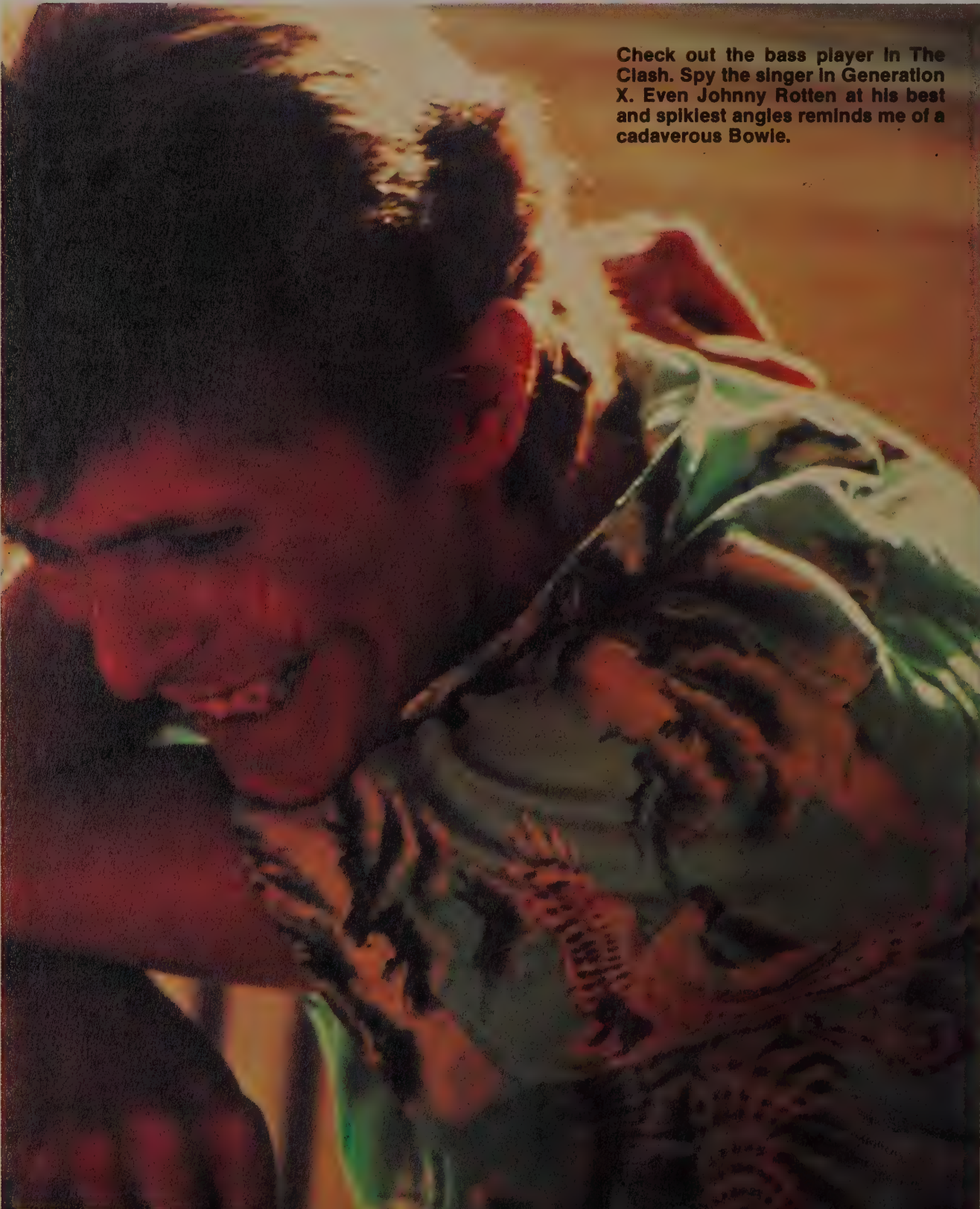
What's next. There seems to be a slew of movies in between Bowie and his next musical outing (not counting, of course, his 'pay - the - bills' roadwork). He kisses Kim Novak in one of them and acts like a painter in the other. He says that this celluloid action is just foreplay for his

eventual entry into directing his own movies. In any case both new roles sound light years away from the spaceman persona in "MWFTE" so at least he won't fall into the typecast syndrome.

As an album addict I'm hungry for new music but the movies should hold me over and the concert will be a great time bidder. Bowie? He says it best on "LOW"...

"You're such a wonderful person ... but you got problems"

He IS wonderful and full of problems but it must be the problems and deviations that keeps me so involved. You brave the storm by riding it, not bucking it and staying bent on some self-ordained passage. This is one musician with a plan and a system that take faults into account, allows for every diversion and comes up ready for every new move. Bowie uses everything in sight to gain future visions. And that is just the sort of person I love using. □



Check out the bass player in The Clash. Spy the singer in Generation X. Even Johnny Rotten at his best and spikiest angles reminds me of a cadaverous Bowle.

PATTI SMITH

(continued from page 13)

have to do is buy the records, hang up a picture, go to a few concerts and forget about it."

"But the demand attached to our band ... well, there's a responsibility there. A responsibility to grow. All the growth that we share as a band, or that I go through in my shell, we try to share, and we also try to keep growing ourselves."

"We want something to happen. We want some kind of mutual brainstorm. When I do a show, if I don't get off on it, I don't get off the stage."

"One night we were in Dortmund, Germany, and I couldn't connect with my guitar. I couldn't say anything, I was stuck, frozen. Now Lenny could have just done one of those rock and roll endings to get me out of it, but I refused to give. I kept on, and what happens now is that the band steps back and lets me have the whole stage."

"This is what happened to me on tour this time. I stopped retreating in terms of my guitar playing. I try to communicate. I have started to enter a whole new level of confidence in my playing."

"It began when we played in Ann Arbor. Because when I was snowed in in Ann Arbor and the boys were stuck in New York and I had to play with the Sonic Rendezvous Band, I thought I would just do a poetry reading, or play a guitar, or whatever I could do - like I used to do at the Bottom Line ... So I went up there and talked, and there were all these maniac kids, and I read some poems and stuff. I wanted to go for my guitar, I played some, I delivered a short Radio Ethiopia telegram and told them the boys wouldn't be coming, and then I went back into poetry. But I really wanted to communicate through that guitar."

"There was so much anarchy in the air, such a happy spirit, such a high spirit, it was hard for me to concentrate on language. Not that I couldn't do it, and I did do it, but in myself, I felt that I was in this space ... it seemed like an hour but it was only a minute, when I was in this dilemma, I felt like I couldn't

move."

"Then Fred Sonic Smith just came on the stage, and he went to the organ like the Phantom of the Opera, and he's always encouraged me - in a way that no one else has encouraged me to play guitar, he really believes in my playing - and I just picked up my guitar and I couldn't let anyone down. Couldn't let myself down, and I did it."

"I have started to enter a whole new level of confidence in my guitar playing."



"I committed myself to the moment and I relaxed, and I just played how I was feeling. And I got the greatest sounds from my amp, my amp was so wonderful to me, and it was like a fantastic mutual connection. I was alone, I wasn't with my band, and then the Sonic Rendezvous Band asked me to play guitar with them and I said you'll have to play something in E, that's all I can

do. They said all right, something in E. And they gave me so much space and so much respect that I just went out ... and I never forgot that."

"I had that new level of confidence and I took it to Europe, and I really feel it's going to be different now. It's how I feel when I play guitar ... it's like the poem in my book (High on Rebellion) ... and beyond." □ Lisa Robinson

DAVID JOHANSEN

(continued from page 37)

action. You have to be dressed so you can go anywhere; you never know where they're going to drag you next. Come out of the house in your pajamas and you can't go anywhere."

The people to travel with, of course, are girls, and "Girls" is the title of another song David wrote with Syl and sang with the Dolls. Aiming for something pithy, I blundered into an unthinking question: Why do you like girls? Johansen's eyes crinkled at the corners as a broad grin spread across his face: "What, are you crazy? Do I have to explain it?" Okay, okay, then what kind of girls do you like?

"Girls that like me I get along great with. I hate girls that don't like me. Sometimes if a girl doesn't like me I can get really hung up on her, but I can chase them for just so long, and then I say 'Screw it, why should I waste my time?' But I've won plenty of them over that didn't like me. It's great fun.

"One obstacle is that I'm not really into material possessions, I can take it or leave it. So girls that are really into collecting a conspicuous powder keg of combustible items ... to convince somebody like that that I'm sane because I don't give a shit about that crap is an interesting thing to do. That's one of my favorite hobbies."

Right. Now — aside from the obvious — what's special about their company to you?

"They make my creativity more available. I can't really tell a guy: 'This is what we're gonna do; we'll put garlands

over the doorway and drop rose - petals.' Guys are in such a situation that they have to get out there and really punch it on and bring home the bacon. And girls don't have to have that kind of pressure, so they're more open to creativity. Especially if you go outside New York, you see how masculine it is out there. You have to know how to play that machismo game with those guys, without quite making yourself available to murder. But think you're the devil.

"If you can hold a microphone like it's a hot item, you're bringing them back a little from what they're brought up to be — roosters in the hen-house. The more available they become to situations, the better their lives are gonna be. We are an industrial society, and they're groomed to be so productive to make the system work and make those hub-caps, that when they grow up and realize they don't have to do that — that they could be the hottest cat in the neighborhood without even having a job — that's something.

"But most people get married young, have a couple of kids, and then when they're 25 they're in a predicament. They're married to their sister practically, and suddenly they find there's a whole world out there. They've got no idea how to communicate on important subjects because they've pushed them aside, so guys slug girls when those subjects come up. It brings out their violent streaks.

"Now, I've always been heterosexual, but not macho heterosexual. To a lot of people, if you're not a cave-man, if you don't chew tobacco, you're a fruitcake. Girls don't wanna hear about that. They don't wanna hear how they're gonna get

slugged in the jaw because they went home with this lunatic."

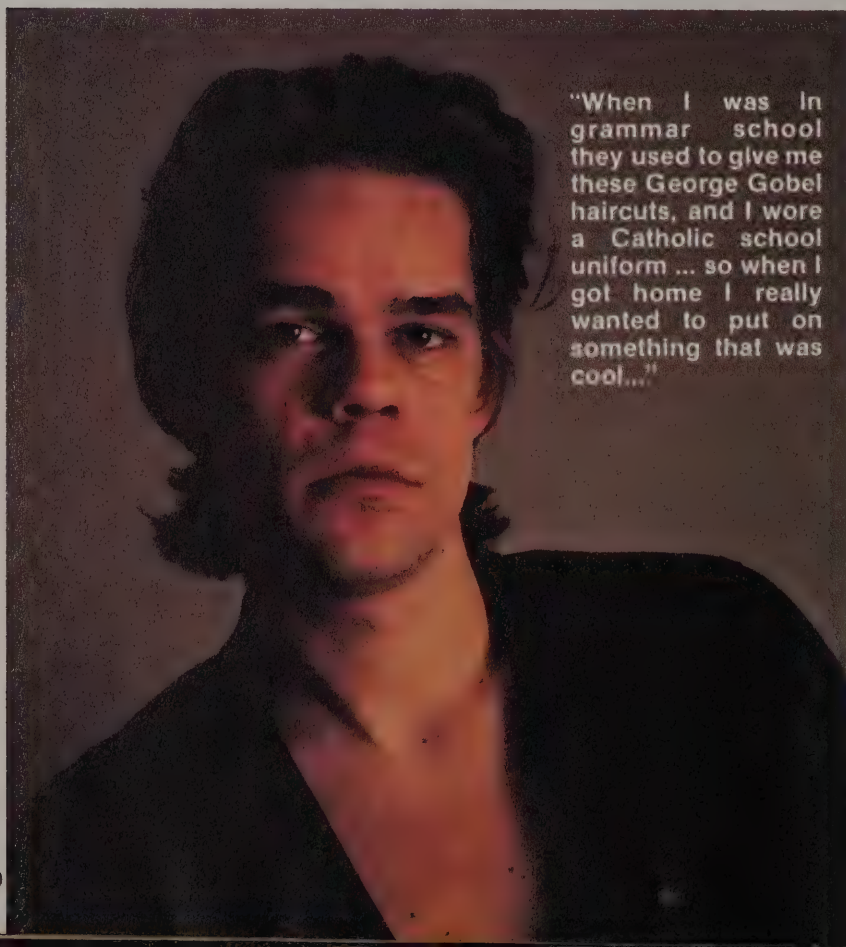
Johansen does deal with the subject, though, in "Lonely Tenement". "I have songs where I'm the star, but that one is like a narrative. It's an operatic kind of song because it's got two parts — the girl and the guy. They have a kid, the guy never makes enough money, she's always smacking the kid, they don't see too much of each other anymore, though they should because then they wouldn't be so lonely. It's an Elia Kazan kinda theme. When I first wrote it, it was considered socialistic, but I don't say anything moralistic about the situation, I just tell a true story. It's a slice of life.

"We did 'Lonely Tenement' in French too, for France. It's kinda more flaming intense. I like to go to France, I have good fun there. It's Europe, but it's more similar to New York. Nobody gives a fuck about you. You really have to be an individual and know how to materialize yourself at functions in order to get along and enjoy it. I don't like places where people moon at me."

One of David's most famous songs for the last several years has been "Frenchette". In fact, 'Interview' columnist and 'Metropolitan Life' author Fran Lebowitz (who rarely listens to rock and roll) even sent him a post-card praising it. "In America, just the word 'France' is very sexy. The song is about being in a situation where not too much is really clicking, but you're in a very social spirit. There's a lot of people who may be individual and distant, but who get tossed in together in various situations."

Mostly, though, Johansen identifies with his own neighborhood for the sense of identity it gives him. "Everybody has a neighborhood. Well, maybe not people who move into New York on Madison and 69th to 'make it'. They see the Shah of Iran's embassy down the street and Jackie Onassis' apartment nearby and think: 'Where the hell am I?' But I like to live in a cool neighborhood where your grocer is into you, your shoemaker is into you, the dry - cleaner is into you — and they support you. Like, my grocer is a conga player, and whenever I go away and the band comes by in the car to go to the airport we go to buy six-packs, and my grocer envies me. He wishes he was playing with me I guess. When I sing 'You're the best - looking girl in my neighborhood', it's because I can't say 'You're the best - looking girl in the world'. How the hell do I know? I haven't been to Mongolia, or seen them girls in Shanghai."

In the long run, David Johansen will be revealed to be cool because he appreciates life, taking it for the most it has to offer. "You can wield a sledgehammer and break at those big cliffs of salt, you can whale into them and chop salt for hours, and then the salt gets into your skin, and you're always pounding on your kids, and you die young. Or else you can just go out and fall into situations and hang on to your inalienable rights as a human being — and that is a cool person." □



"When I was in grammar school they used to give me these George Gobel haircuts, and I wore a Catholic school uniform ... so when I got home I really wanted to put on something that was cool..."

Bob Gruen



"We all started freaking out. We took our share of acid and saw God..."

P/FUNK

(continued from page 22)

that. But now that everything is hitting it doesn't matter much."

"At first the fans didn't understand what it was all about; Parliament fans didn't like Funkadelic, and vice versa. But now they realize it's cool to like each group."

Not content with two successful groups, Clinton also produces Bootsy — a Funkadelic alumnus — who, with his gold albums (the latest is *Bootsy? Player Of The Year*) is a major recording artist in his own right. Then there are the Horny Horns, Parlet and soon to be released, Brides of Dr. Funkenstein. And, he admits that there's more to come. "I've got more in the closet, personalities that haven't come out yet. I need a couple more groups to put them out."

"The way we work it everyone becomes a solo artist. Everybody's a star. There are a lot of clones that need labels — it's just like adopting kids. We're going to record the lawyers (he says laughingly), the managers, the engineers, the roadies ... they're all going to be groups. It's all related — if one of them is hitting, all of them are hitting as long as they can relate

to each other. I feel like a Bootsy, I feel like a Horny Horn..."

George is having no trouble coping with his success since he's been practicing coping for over 10 years — and always believed that it would happen, sooner or later. He's even had divine inspiration. In 1975 he was driving down a Toronto highway with Bootsy when the car was struck by a solid beam of light. He jokes about the experience now, but admits that he was frightened at the time.

"We saw the light from the sky actually hit the highway," he recalls. "I jokingly said 'they're trying to get us because of the Mothership' and just then it hit the front of the car and splattered like electricity. It landed like water and stayed there for a moment but it didn't leave any marks on the car. We didn't really get into it at the time, but it really scared us. And ever since then, things have really begun to happen. It was almost as if someone out there was hip to the Mothership ... and letting us know they approve."

What would happen if Clinton saw a real spaceship? "I wouldn't freak out if I saw one land today," he says. "I'd like to go. They'd have to fight to keep me out. Do you know how boring it is around here?" □



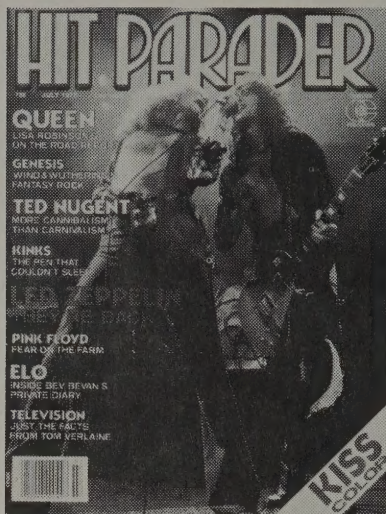
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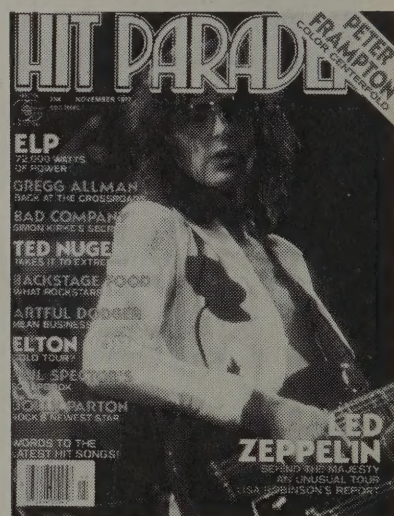
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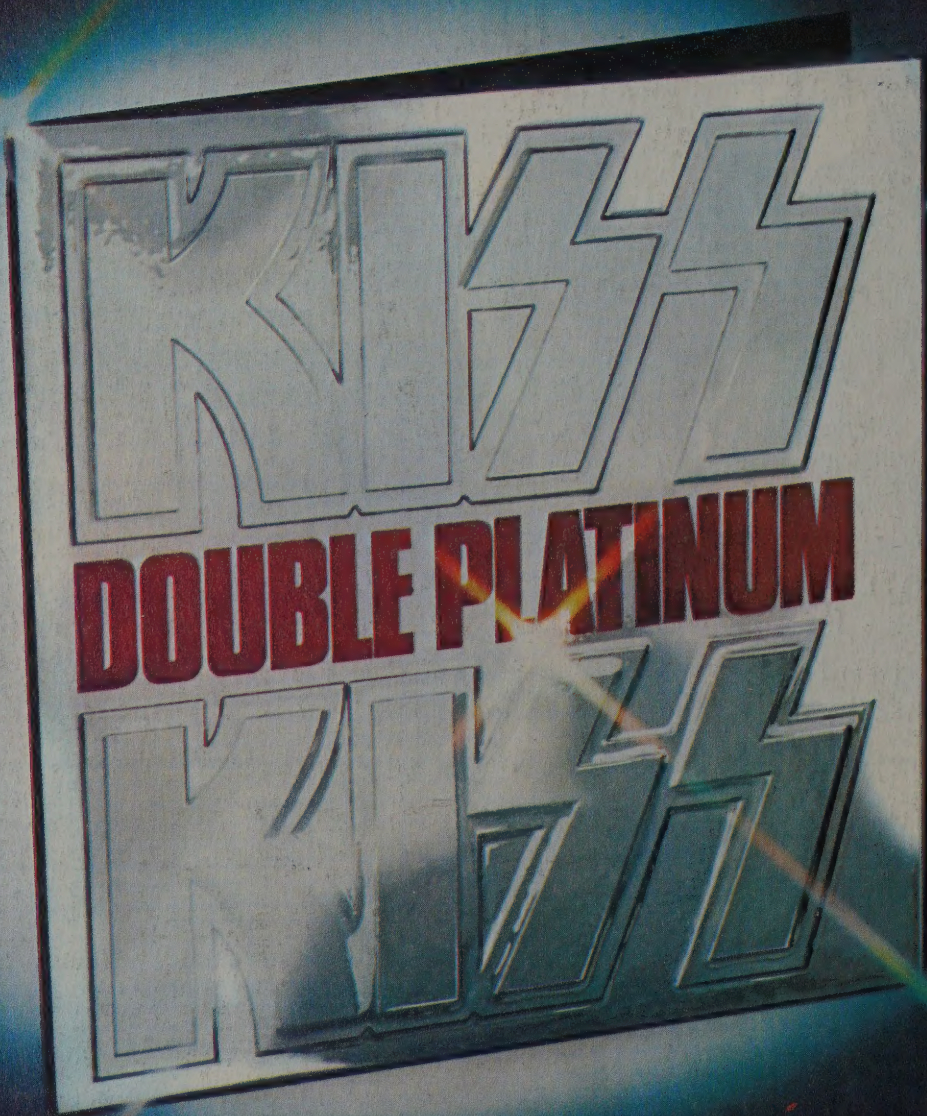
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